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At the Theatres.

A Mountain Pink was presented for the first time in the Metropolis at the Comedy Theatre on Monday night. The piece is termed "a pictorial and dramatic representation of bath life among the Mountaineers of North Carolina." It is by Morgan Bates and Elwyn A. Barron, dramatic critic of the Chicago *Inter-Ocean*. Through the country it has enjoyed considerable success. The audience Monday night received it with a fair degree of favor. The heroine of the piece, Sincerity Worlee, is a damsel who knows the ins and outs of the illicit distillers and is an honorary member of their band. She falls in love with Harold Wilmot, a Northern chap, who has gone South to search up a missing girl to whom he was betrothed in childhood. He finds her in Mountain, the adopted daughter of the chief of the moonshiners. Harold gets into trouble with the whisky-makers on more than one occasion while he is prosecuting his search, but Sincerity invariably turns up in the nick of time to save his bacon. In the end he weds her. There are a number of other characters, all more or less emotional, in the play.

A Mountain Pink was something of a surprise inasmuch as it is well written and the story entertainingly developed. Occasionally the dialogue is commonplace and prosy, and the climaxes are not properly worked up. For that reason most of them fall flat. There is very little originality about the plot, but originality is something we don't expect from dramatists nowadays; so its absence can scarcely be a cause for censuring the work of Messrs. Bates and Barron. The piece will undoubtedly please provincial taste, but New York, we opine, has had too much of the mountain style of play to take much interest in this one.

The company was competent, viewed collectively. Ada Gilman, as Sincerity, was a trifle disappointing. When she has become easier in the part her performance will be more agreeable. She appeared to be nervous, and was extremely unnatural at times. Her dialect was bad. Miss Gilman is a clever soubrette actress; we have seen her to advantage on previous occasions. It is possible, therefore, that familiarity with the character will improve her personation. There is ample room for improvement. Carrie Radcliffe was winning in the part of Belle Trafton, a gentle-bred Southern girl. Mr. McManus, as her father, the Colonel, was excellent. Charles F. Tingay played Harold with care and effectiveness. Genevieve Rogers, as Nondas, and Harry Hawk, as Jack Weeks, were respectively acceptable. The play was well mounted. It is set down for a month's run at the Comedy.

***

Politicians will make frequent pilgrimages to the Theatre Comique in these pre-election days. Investigation was given a first production at that house on Monday night. The plot of the play has been dwelt upon in these columns; running through it is a satire upon a certain phase of city politics—visiting rural statesmen in the guise of committees of investigation. There is a strong Comique flavor about the piece—in local hits, music, dancing, etc. The cast was of the regulation Comique length—forty-two strong—and the black and white specialties were warmly welcomed in couples and groups. The building trembled as each principal appeared, and the hilarity of the large audience rivalled the bounce of the stage performance.

Tony Hart and Mrs. Yeamans divided the honors. Mr. Hart's Bernard McKenna, a Hunter's Point glue manufacturer with a predilection for politics, was a surprise to his friends. His make-up reeked with the odor of the "barrer" meddler in politics. While the character was recognized at once, many in the audience were at first deceived as to the identity of this most versatile actor. Mrs. Yeamans had a very fat part—Mrs. Belinda Tuggs, a well-to-do widow whose hand is sought by McKenna and D'Arcy Flynn (Mr. Harrigan). The audience punctuated her unctuous speeches and funny stage business with screams of laughter. She appeared with Flynn in a burlesque Romeo and Juliet balcony scene which was intensely funny. Her make-up was *a la* Ellen Terry. When, in the green-room, she appealingly asked Romeo, "Do I look like Miss Terry?" the audience broke loose and wasn't gathered together for a full half-minute. Mr. Harrigan was considerably funny as Romeo. In the second act Mr. Harrigan assumed the guise of an Italian woman and sang a dialect song that recalled the old days of the Comique. Although taking third place, Mr. Harrigan's D'Arcy Flynn was by no means the least meritorious of his efforts. He has done especially well by his leading co-laborers, and is thus somewhat dwarfed by contrast.

The visiting statesmen, Ondertonk, Wheatfield and Overbor, were capitally acted by Michael Bradley, George Merritt and Harry Fisher. John Wild is not particularly pleasing in white-face parts. However, as Leander Turk, a stage manager, he managed to create some amusement. Annie Langton was pleasing in the role of Sarah Tuggs, and dressed very becomingly. The rest of the long cast contributed more or less to the success of Investigation, which has in store for it the usual Comique run.

The new songs by Braham are "The Man That Knows it All," "Plum Pudding," "There'll be Lovers as Long as the World Goes Round," "The Bottle" and "Hello, Hubby!" Some of these were especially well received. The scenery by Witham was very fine and evoked applause as the play progressed.

***

The new piece, Fickle Fortune, which is having a week's trial at the Fourteenth Street Theatre, was presented to a large house Monday evening, and was received with more favor than is usually accorded to stop-gaps. It is from the pen of the young actor, Walter Standish. Its purport is the illustration of the effect of new-got riches on a man who has suffered poverty. The central figure is Alonzo Mooney, an Irish carpenter. He falls heir to a large estate, forbids his daughter Katie to marry her lover, Bob Ellis, a bricklayer, and saves his son from the commission of a crime. The latter, after going to sea, returns and declares that Mooney's inheritance really belongs to an adopted daughter, Emily. Tom weds the heiress, Bob gets Katie, and Mooney retires, satisfied with his experiences as a man of fortune. The house was quite enthusiastic over the principal situations in the play, and frequently applauded the actors' endeavors. The entire company was called out after each act. Eugene Jepson did some capital character acting as Mooney. Frank Willard, as Bob, and W. R. Ogden, as one of Mooney's sons, were acceptable. Neddie Crego played Emily nicely. The performance was a smooth and even one.

***

Nearly everybody of account in theatrical, journalistic and society circles was present at the Fifth Avenue Theatre on Monday night to witness the first performance in this country of Called Back, the dramatization by Hugh Conway and Comyns Carr from the novel of that name. The piece has enjoyed marked success in London, where it has been running for several months. There is little likelihood of the same prosperity attending it here. The complexity of the plot, the "talkiness" of the dialogue, the feebleness of the principal situations and the entire absence of the comedy element combine to make the play unutterably dull and irredeemably stupid. In this opinion the first-night audience participated, if we may judge from the *ennui* and apathy manifested on all sides. The lukewarm reception accorded Called Back must not be construed so as to attach censure upon the manner in which the Madison Square management put it on, for it was carefully cast and finely mounted. The failure can be ascribed solely to the shortcomings of the drama itself. There was some enthusiasm shown, but it proceeded only from the rear of the auditorium, and was so unquestionably of an isolated and insincere nature as to indicate the presence of a persistent *claque*. The clamor did not become general until a particular member of the company did some very clever acting, when he was vociferously called before the curtain.

The story of the play differs considerably from the psychologically absorbing novel on which it is founded. Gilbert Vaughan, recently become blind, appears in the first act. He loves Pauline March, the niece of Dr. Ceneri, an Italian revolutionist. He has seen his inamorata but once previous to his affliction. In the first act they meet, and he, wishing to remove her from her unpleasant political surroundings, arranges to go with her to Ceneri's abode, press his suit and ask the uncle's consent to wed the choice of his heart. The second scene shows the revolutionists in session at their rendezvous. Among them is one Mazari, a political spy. Pauline's brother, Anthony, interrupts the gathering. He comes to demand of his uncle the sum of £1,000, which the latter has held in trust for him, in order to liquidate some gambling debts. But Ceneri cannot honor the demand—he has frittered the money away in the cause of sunny Italy. The young man insists upon payment being made. The Doctor in despair consults with Mazari, who loves Pauline, and who offers, on condition that his leader will consent to the match, to advance the £1,000 and satisfy Anthony's loud demands. The Doctor yields to the temptation, but before the scheme can be consummated Pauline herself arrives and is met with the unwelcome attentions of Mazari. Insulted by his persistence, she screams and brings her brother upon the scene. He slaps Mazari's face and is stabbed in the back by the latter. At this juncture Gilbert enters, stumbles upon the body of the girl, who has fainted, and supposes it is she who has been murdered. The conspirators are about to put him out of way also, but discovering him to be blind they spare his life. A year elapses and Gilbert has recovered his sight. He devotes himself to unearthing the murderers of the supposably defunct Pauline. He enters the service of the revolutionists, finds a clue which connects Ceneri with the crime, and then finds the girl herself. She has become a semi-idiot, her reason having become upset by the death of her brother. Her memory is lost. Gilbert weds her, despite her Ophelia-like state, and then hearing her speak constantly of one whom she loved and who was killed, comes to the opinion that this individual was her lover. This idea is confirmed by the testimony of the living Mazari, who asserts that the young woman was seduced and her betrayer put to death by Ceneri. The latter, meantime, has been sentenced to Siberia. Gilbert, to make assurance doubly sure, follows him to the mines, and from the exile's lips learns the truth. Then he hurries back to Geneva. Pauline almost miraculously recovers her mental balance, Mazari is shot, and everything concludes happily.

The first act was so prosy that people became weary. The second opened promisingly, but fell flat on account of the ineffectiveness of the climax; the third was trivial, developing nothing of particular importance; the fourth was episodical simply, its purport being foreseen; the fifth and last was tremendously improbable. The murky atmosphere of the drama, with its conspirators, murder, insanity, blindness and numerous other forbidding ingredients, stifled the interest of the spectators. A little comedy might have relieved the gloom, but the adapters have not seen fit to introduce any. A play must have positive merit to overcome the absence of this very necessary material. An audience does not object to scarifying incidents if they are impressive and have the essential contrast of humor. But the horrors of Called Back are devoid of the impressive element, and the grotesque nature of the collection of forbidding episodes was all that the observers were given to laugh at.

R. B. Mantell, who acted Gilbert, was expected to do something that would justify the sudden elevation into prominence as a leading man which he enjoyed with Fanny Davenport last season. But Mr. Mantell's most ardent admirers were sadly disappointed. His performance was colorless, and in certain respects bad. It was urged that the part was beneath his abilities. Such an explanation of his failure is highly absurd. The character of Gilbert offers many opportunities for good acting. He has the sympathies of the audience from beginning to end. He is the centre of all the dramatic situations. He protects the weak, vanquishes villainy, and conducts himself generally like a highly virtuous and truly good young man. He is, in fact, the moving spirit of the play. The representative of the character in the English production, Kyrle Bellew, has made a success in the character. The trouble in the Fifth Avenue performance lies not in the part but in the actor. Because Mr. Mantell lighted unexpectedly upon a hit as Loris Ipanoff last season, it did not follow that he was capable of duplicating that achievement in other parts. It was simply one of those happy pieces of fortune which come to some players but once in a lifetime. Our critics thought they had discovered the coming *jeune premier*—nay, they even believed he had the making of a great star. They showered him with praises—and forgot that they had passed him by almost unnoticed in several previous efforts. It was the old story. Mr. Mantell became monstrously inflated and believed—as men are prone to do—there was justice in the eulogies which were dedicated to him. But Monday night the bubble burst. The fond delusion that this was a man who would set things on fire banished into thin air.

Mr. Mantell resorted to the old theatrical trick of simulating blindness by a fixed stare and immovable eyelids. There is not a case recorded where blindness was attended by these characteristics. Neither the lids nor the eyeballs of a blind person are set in that fashion. Mr. Mantell rushed from the fourth to the fifth acts—between which four months are supposed to elapse—from icy Siberia to Switzerland in a heavy fur top-coat. These points may seem trivial, but they serve to show how thoughtless and unintelligent was the actor's personation. He affected an irritably deliberate utterance, and pitched his voice most of the time in a depressingly sepulchral key. His movements were awkward, his manner constrained. Indeed there is nothing we could conscientiously commend in the characterization from beginning to end.

The one pronounced success of the night was W. J. Ferguson's Mazari, the spy. Mr. Ferguson has won a reputation as a character actor by some very clever work, but this performance transcends his former efforts. The prelusive, treachery and cruelty of the Italian's nature were distinctly illustrated. Possibly his foreign gestures were a trifle exaggerated, but they were redolent of the sunny nature nevertheless. We do not often enjoy the opportunity of observing such an admirable character study as that Mr. Ferguson presented. Ceneri was carefully played by C. P. Flockton and Herbert Kelcey acted the young physician in a quiet, gentlemanly way. He was somewhat too confidential, however, many of his speeches were not heard behind the sixth row of seats in the orchestra. Miss Millward, who assumed the role of Pauline, was extremely nervous. She fainted between several of the acts. Her performance was rather conventional; but it seemed to please the house. Marie Burroughs looked pretty as Mary, Gilbert's sister. The requirements of the part did not extend beyond that.

The scenery was excellent. Some of the mechanical changes of scene were skilfully managed. The Madison Square did everything possible to give Called Back suitable accessories. People who had seen the London representation assert that the mounting at has here is immeasurably superior. There are six weeks open time reserved for the drama, but we doubt if it will create interest among the public for half that period.

***

Dreams; or, Fun in a Photograph Gallery, drew a packed house to Tony Pastor's Tuesday night. This is one of the most laughable of the many farcical absurdities that have come to the surface during the past few years. Its revival was a happy thought. Much of the old business is retained, and some new comic eccentricities are introduced. There is plenty of lively music and a lot of diverting specialties. Jacques Kruger as Hicks is screamingly funny. His performance of the Photographer is the very quintessence of mirth-provoking oddity. Arthur Wilkinson, Fanny Rice and John J. Duff assisted Mr. Kruger materially in keeping the spectators in a continuous state of good humor. Dreams will undoubtedly duplicate its old popularity during the engagement at Pastor's.

***

On Saturday night McKee Rankin reopened his Third Avenue Theatre with '49. The house was small, but the performance seemed to give unlimited enjoyment all the same. Mr. Rankin introduced for the first time in this country the foreign institution of female ushers. Neat young women, uniformed in black dresses, white collars, cuffs, caps and aprons, showed patrons to their seats with dispatch and courtesy. Women ushers are a decided improvement over the male article. Ushering is properly women's work, and we hope to see the custom adopted elsewhere.

The performance of '49 seemed to lack preparation. Mr. Rankin in the title-character and Mrs. Rankin as Carrots were, of course, "all there," but some of the supporting people were nervous and often had to hunt for their lines. Edgar Davenport played the leading part in a gentlemanly, effective manner, and looked handsome enough to captivate the least impressionable female heart. Mr. Maffitt as the villian and Matt Snyder as the General were satisfactory. The play was well staged.

***

Bartley Campbell's Separation was seen at the Grand Opera House by a gathering that nearly filled the large auditorium last Monday evening. The piece has been slightly altered and improved since its original production, the inconsistency of the Puritan husband in leaving his wife for no particular reason having been somewhat reconciled by strengthening the motive. The company contains some excellent actors. Nelson Wheatcroft, as Benton Blair, gave a personation really better than that of Coghlan at the Union Square. He is refined in manner and his speech is musical and correct. But Mr. Wheatcroft lacks force, and intensity even, for a part like this, which chiefly calls for reserve and suppressed emotion. He has no soul. Ellie Wilton was admirable as Dora, acting with intelligence and emotion. There is not, however, much sincerity in her pathos. The fact that it is not real, though well-simulated, prevents the excitation of sympathy in the breast of the observer. Thomas Burns misconceived the character of Felix Fann, which is light, not low, comedy. He should get some points from Joseph Whiting, who played it so charmingly at the Union Square. Mary Mills, albeit her accent is pronouncedly Western, succeeded in giving a pleasing representation of the lugubrious Fanny. To Marjory Bonner, who was seen as the soubrette Florine, the main honors of the performance belong. Her broken English was deliciously natural, and her animated manner was essentially that of a good-hearted, devil-may care Parisian singer. The smaller parts were nearly all well done, but Mr. A. G. Enos, who dresses the swell Mr. Swift like a bumpkin and deports himself similarly, should be replaced by a more suitable person. Separation will be followed next Monday by The Silver King.

***

Hyde and Behman's Minstrels appeared at the New Park before a fair house Monday night. The troupe is composed of performers who have merit, and the entertainment they give is novel and amusing. In numbers the party excels most of the minstrel bands on the road. Fortunately the quality is as satisfactory as the quantity.

***

Silvia drew a large house to the People's Theatre Monday evening. The company was well received and there were plenty of recalls. Adele Belgarde and Emma Vadey were especially well received. The play will do a large week's business. Next Monday Roland East is to appear in his popular comedy, Check.

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Queens will be supplanted by Lynwood next Monday at the Union Square. Nicka is drawing large houses to the Star.—The Seven Ravens at Niblo's is enjoying equal prosperity.—Adonis will be brought out at the Bijou to-night.—There is no hearing her company in Madame Bonivard daily. She will be heard in that opera next week at Wallack's.—Next Tuesday May Blossom at the Madison Square will celebrate the 150th performance. Souvenirs will be distributed. Miss Cayvan's part has been played for a few nights past by Genevieve Stebbins.—At the Casino The Little Duke is meeting with continued prosperity.

Facts, Sir, Facts!

We do not deny to a Colorado town, whose population consists of two families and a couple of dogs, the privilege of a newspaper. A newspaper is truly one of the necessaries of life, representing to its patrons the realities of things. In the newspaper Realism has its highest exponent. From the columns of the press have been evolved many of the contemporary products of Literature and the Drama.

The reporter's quality pervades every sphere of intellectual activity. It supplies readers with what they crave, Facts, Facts, Facts! For the gratification of its realistic longings the world should, we think, be satisfied with the newspaper. So much as it now deluges the world and almost overlaughs mind and body, a counterpoise is or may be furnished by fancy or imagination. Therefore are we greatly encouraged by the dogma of a famous Boston author, who predicts the return of the ideal in fiction, and says that while the photographic school of novels has reached a high point of excellence, it should not be assumed that the ideal school has disappeared.

Of the same way of thinking seems to be the critic, who, writing in the theatrical department of one of our popular New York dailies, in regard to a new forthcoming play, whose title implies a politico-economical and matter-of-fact treatment, says it may be unwise for the dramatist to usurp the functions of the journalist by assuming a corrective attitude. The drama has long ceased to be an educational institution or a weapon to wield against social follies or political abuses.

So far as the mere use of facts, unidealized or prismatically presented, are concerned, this is true.

To the theatres we look for the ideal world, something like our real world, but with a change into something new and strange. That we fall short in the drama in making appeal to the imagination is acknowledged by our classic and just-thinking A. M. Palmer, who, as one of the fruits of his recent visit to Europe, says—and this partly explains the failure of American actors to reach the highest point of English estimation—"Opinion in London runs in a groove, and unless there is something absolutely novel to wrench them out of it in that groove, they, perhaps wisely, certainly naturally, remain there. Now, we have not yet reached the creative stage in this country, and so we have nothing absolutely fresh to offer the Londoners."

Under favor, suppose you, in your new and hopeful career of management, Mr. Palmer, should try a little the creative stage yourself? We are quite confident, taking courage and independent judgment as your guides, you would not go amiss.

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—Oliver Doud Byron, with the following company, will open at Yonkers, N. Y., on Sept. 22: Harry B. Hudson, Frederick Warren, William Harcourt, Max Miller, Charles Young, E. Doane, Frank Jordan, George Bunhardt, Aubrey Devere, Royce Alton, Kate Byron, Sadie Montgomery, Dickie Delaro, Annie Henry, Grace Murray and Hettie Edrington. J. P. Johnson will remain as manager and Robert Carmichael will lead the orchestra. Hero will be played at the week stands only, as it is too heavy for the small towns.

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—The seventeenth annual tour of the Tony Denier Pantomime and Specialty company opened at the Opera House, Scranton, Pa., under the management of George S. Sydney, on August 30. Following is the company: Charles W. Ravel, Clown; Walls Leonhard, Pantaloon; Rome Leonard, Harlequin; Sophie Ravel, Columbine; Amy Bushell, Fairy Queen; Signor A. Geronimo, Sprite; Frank Lorbey, Fop; De Witt and Kerwin, musical team; the Leonhardt Brothers, athletes; Frank Lorbey and A. Geronimo, horizontal bar; Marietta Myers, juggling, slack-wire and revolving globes; Sophie and C. W. Ravel, dancers; Signor Eugene Revelle, legerdemain and trained canaries; Professor A. L. Gleason, trained dogs; the Comical Shadowgraphs. The orchestra is led by J. O. Bourgue, and the Military Band, a very strong feature, is under the direction of Professor Leonard De Witt. George S. Sydney, manager. Edward Frail is reappointed business representative, assisted by Alfred Coulter.

First-Nighters.

The average first-nighter goes to the theatre pretty much in the same spirit that impels an average Christian to go to church. There is, however, a distinction between the two. One is capable of feeling serious admiration for a good play; the other has no very sincere admiration for Christianity.

It is well known that the first-nighter is a hardened person. There is a set smile of cynicism on his face. He has been deceived so often by actors and managers and dramatists that, to his forethought, when he enters a theatre he is convinced that he will see a dreary and absurd performance. But it would be altogether strange and improper if he failed to witness the performance. What must also be taken into account, he needs the stimulus of first-night excitement. He is surrounded at a first-night by friends and enemies; the old, familiar faces glow near him; he is in a company which he understands, which is sympathetic; he is thrilled, in spite of his cynicism, with a delicious sense of expectancy. Perhaps he says to himself, apologetically, the play will turn out well. Such things have happened before, and so he falls luxuriously into his seat, nods cheerfully to a score of men and women in the house, and fails to recognize his enemies.

After all, even if the play is bad, he enjoys himself thoroughly, after a fashion. He is, in fact, roused from the hum-drum sluggishness that he is so painfully used to; on any other evening he would be simply bored. There would be nothing in the scene, in the audience, to quicken his blood. As it is, he finds himself on his native heath and he feels with keen consciousness that he has a sort of importance. If the play—as I have suggested it might—turns out well, he is able to show his appreciation with candor. The play is, possibly, pathetic. Then, if you observe him closely, you may discover a tear trickling down his callous cheek. Or the piece may be amusing. In that case, your first-nighter takes no pains to conceal his hilarity. He has a broad, healthy laugh, and a fine stroke of wit or a rich joke makes him sprawl and wiggle with opulent delight.

Between the acts he fortifies his judgment with conversation on the street or in the lobby; occasionally, too, with wine. It has been said that he is over-inclined to go out of the theatre when the band begins to play; that his puny desire to move, and drink, and talk bothers other persons. Well, his hatred of the band is human enough. The French horn is too much for him and for most of us. If he likes the American horn better that should not astonish us.

He is hard to please, being cynical and thoroughbred. If he were more easily pleased it is possible that plays would be worse than they are.

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First-nights have become exceedingly popular in New York during the last few years. They are not usually so interesting and brilliant as those in Paris and London, where such occasions bring together a remarkable number of distinguished and famous persons—great poets, authors, musicians, artists, actors, men of politics and men of the world. A first-night scene in a Parisian theatre, or any very important occasion, is something that one is not likely to forget. That exceedingly French expression—*tout le monde est là*—is then felt to be appropriate. For everybody does seem to be there.

Nevertheless, our first-nights, when they introduce plays or actors that interest people more than ordinarily, have their particular charm. They are rare, and that makes them all the more noteworthy. They present well-known critics and public characters, men of fashion, beautiful women, and theatre goers who, although they cannot lay claim to special distinction, have without doubt the peculiar distinction of intelligence

Such a gathering is immensely entertaining, but chiefly for the gathering.

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On the first-night of a new play we are, unquestionably, disposed to let our cynicism run riot; we are by no means tender-hearted. Having suffered much, we are no longer prepared to suffer. We watch eagerly for the faults in a play, for the striking weakness in an actor, and we take pleasure in pointing these out. We are hasty and inconsiderate, as actors and dramatists have reason to know. Furthermore, those who fall under first-night criticism are the first to snap at others in similar circumstances. Experience, which cuts us to the heart, does not transform us into gentle or charitable beings. The actor who was condemned outright yesterday, declares to-day that his brother actor is a laughing-stock. The dramatist who considered himself yesterday a cruelly wronged creature, is to-day the relentless critic of other dramatists. Now, it is not odd that the average first-nighter, who is neither player nor author, should absorb the sharp atmosphere about him. He takes as others fall. Their feeling is, in a great measure, his feeling. Just as troops move together with mechanical precision, so the first-nighters move—a large and formidable company.

In speaking now of the typical first-night[illegible] whom we are bound to recognize as [illegible], apparently, for a definite purpose. [illegible] type is divided into various sub-types, and with its amusing or peculiar characteristics.

What is the judgment of these sagacious and find-out people worth? It is very hard to answer that question briefly, or even to answer it at all. The first-nighters are, it is evident, more than inclined to be hypercritical. There is an entire lack of freshness, of spontaneity, in their manner of observing things. I have said that their cynicism may save us from worse plays than those we have. On the other hand, their disposition to make light of whatever, by a stretch of license or fancy, can be ridiculed, must affect their judgment unpleasantly. I should think, on the whole, since they discern the errors in a play or in acting so much more easily than they discern the merit and beauty, that they are more trustworthy in their criticism than in their praise. Their influence, it must be admitted, is considerable. In the first place, the professional critic relieves his mind of its acute thought in some daily or weekly newspaper. The correspondent despatches his opinion to a half-dozen newspapers. The critic who does not write, but who knows how to use his tongue, discusses a subject volubly in a hundred places. As to those most poignant and pungent of critics—the women—they scatter vinegar with a liberal hand.

Unfortunate authors and actors are forced to exhibit themselves before such an audience—an audience that is always prepared to follow a melancholy spectacle with cool, dissecting eyes. How seldom we give thought to anyone but ourselves at a first performance! What little kindness we have in our poor, selfish, arid natures for that trembling wretch, the author, whose hopes are built on our good opinion—for the actor, who stammers through his part, because he knows how hungry we are for such a morsel as he! Our satisfaction is perfect when we are satisfied with our own opinions. If we say that the play is bad—and we shall probably say it is bad—that is enough for us. The author, the actor, may go and hang themselves. Our duty to ourselves has been accomplished.

We are often betrayed by our bleak vanity into wrong judgments. We watch a play through one or two acts and then exclaim hastily: "Absurd! As bad as possible!" The favorite word of the first-nighter is, however, "rot." When something is not as good as it should be it is "rot." The word is at least expressive. The trouble with us is that, if we happen to call a play "rot," and then discover it is not "rot," we dislike exceedingly and even refuse to withdraw that monosyllabic criticism.

I am not, by the way, advocating weak and amiable criticism. That is the last thing we need. We should, certainly, be cruel to be kind—not to be cruel.

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The individual characters in a first-night audience are always interesting. Here is the bald-headed critic who, while he is certain that no good plays are written nowadays, never misses a performance. He has a shrewd, inquiring face, rather good-natured than otherwise. Not far from him is the celebrated critic of a ponderous morning paper; he is sick of the theatre and its vices, but still writes with vigor and enthusiasm. Some call him black and some call him white; yet he is neither. Across the way is the well-known local feuilletonist, whose sparkle and grace recall the manner of Janin. He has a grave, pale face, and one would not suppose that it is his business to crack words and gamble with the vernacular. Here is a sharp-featured little woman who prepares scandal and gabble about dresses for a Western newspaper. She is a bad one when she is roused. And in this way we might go over an entire first-night audience, picking out face after face, all perfectly familiar to the habitual theatre-goer. The editor of a morning newspaper who, knowing as little as possible about the stage, would like to get rid of his critic if he could; the young woman deadhead who believes that paradise and the playhouse are one substance; the pompous person who prepares theatrical reports for the daily papers and blackguard articles for his private weekly paper; the journalistic speculator who has been establishing newspapers ever since he was born, and is now dispensing musical knowledge and high morality through a trade organ; the dramatic critic of a sporting paper who is confident that Providence created him wise, a supposition for which he alone is responsible; the young gentleman critic who is trying to "reform" the drama in the columns of an evening journal; the playwright who is also a critic, and who combounds all with "success" or "failure," the popular stock-broker who leans across the aisle and tells you "it won't do," the actor who is obliged, for his own ease of conscience, to assert that the play is wretchedly performed, and that the players are sticks; the disappointed dramatist, glum and disgusted; the fashionable woman, just a trifle off color, who entertains several attentive men between the acts, the popular actress, ostentatiously exhibited in a box, whose dress is a dream of color and lavish display, the serious literary man, who wonders why plays are written at present for freshmen and vulgarians; the smart correspondent, who has not learned yet that impertinence is something besides wit.

Finally, there is the manager, who is invariably left out in the cold, because he is supposed to be insignificant. But he is crushed, on the other hand, by the very significance of his position. The lofty, long-tried manager! He at least has a right to our sympathy.

It is a strange, diversified crowd; and yet it is a crowd that enjoys its own society for a night. GEORGE EDGAR MONTGOMERY.

Professional Doings.

—E. E. Kidder will return to America in a fortnight.

—Dave Davison will play Jagus in the Stranglers.

—Anthony Sullivan has joined Rice's Surprise Party.

—E. E. Rice arrived in New York yesterday from Chicago.

—Jay Hunt will play Flighty in Sothern and Smith's Crushed.

—Eva Byron is the soubrette of Joseph Murphy's company.

—Percy Cooper, the tenor, is at liberty. He is summering at the Hub.

—Howard Perry, treasurer of the Star Theatre, has been reappointed.

—The New Park Theatre is doing a large business with the minstrels.

—Cyril Maude, late with Bandmann, has been engaged by Eric Bayley.

—Marie Bockell and Sam Reed are engaged for the Bijou Opera House.

—The Bijou Opera House company leave for Chicago on Thursday night.

—Mollie Powers, formerly of the Bijou, will appear in Bluebeard in Chicago.

—J. K. Emmet will play an engagement at the New Park Theatre in December.

—Herbert Ayling has been engaged by Williams and Tillotson for Lynwood.

—Julia Vaughn has received an offer from John Stetson to play in Monte Cristo.

—William Murray, late of the Fifth Avenue Theatre, goes to the Bijou this season.

—H. A. Phipps and P. Valentine have joined the staff of the Lyceum Theatre.

—Warren W. Ashley, the tenor, will appear in Catherine Lewis' Madame Boniface.

—Harry Miner has issued a neat pamphlet illustrating scenes from The Silver King.

—Thomas Shea leaves town to-night for Boston in advance of Robson and Crane.

—Leon and Cushman have temporarily closed. The will reopen early in October.

—The survivors of the Greely expedition are beginning to multiply in the dime museums.

—Charles G. Allen has been engaged to do the advance work for Davene's Attractions.

—John A. Mackay has gone to Brighton to remain until the Surprise Party season opens.

—Newton Beers left on Saturday with the Only a Woman's Heart company for Norfolk, Va.

—Catherine Lewis' company is rehearsing at Weber's Rooms under Colonel Milliken's direction.

—J. H. Mack has been appointed general acting manager of all Harry Miner's travelling companies.

—Love's Young Dream is a new play by F. R. Sullivan now under consideration of a city manager.

—B. J. Kendrick has been engaged by Edward Clayburgh as one of his business adjutants.

—Adonis, which opens this evening at the Bijou Opera House, is termed a spectacular burlesque.

—Doyle and Burns, two prominent English music-hall celebrities, arrived yesterday on the *Wisconsin*.

—Manager J. F. Donnelly, of the Bijou, has been presented with a pair of diamond sleeve-links.

—Mrs. Langtry will have two new plays on her next visit. She will retain A Wife's Peril and Galatea.

—Sidney R. Ellis is engaged to play Major O'Hara and the Schoolmaster in Joseph Murphy's plays.

—The Grand Opera House, Cincinnati, was opened for the season last Sunday night by the Hanlons.

—John T. Raymond opened his season in Hamilton, Ont., on Monday night. He is due in Chicago 7th.

—Nelson Roberts, having finished his vacation, is again in his chair at the Madison Square offices.

—Frank Farrell will leave the Lady Clare company when the May Blossom road company is ready.

—The Bunch of Keys company played to an enormous business at the Park Theatre, Brooklyn, last week.

—Charles Dungan will not appear at the Casino until October. He returned to the city on Tuesday.

—Bertie Coote, who assumes the part in Dreams created by James T. Powers, is a youth of sixteen.

—Fanny Davenport's company is called to meet on Saturday morning at Clarendon Hall, Thirteenth street.

—Gustave Collins does not go with Catherine Lewis. He has been appointed press agent of the Bijou.

—Carrie Godfrey and husband arrived from the West on Tuesday. They were victims of Fire-Rang-Boom.

—William Palmer, brother of A. M. Palmer, will be interested with him in the Mallory-Palmer combination.

—A. S. Anthony, of Uncle Tom fame, is managing the Gerard-Vokes Bicyclists on a tour of the skating rinks.

—Paul Arthur has been temporarily released from the Bijou to sing in Madame Bonifare with Catherine Lewis.

—George H. Leonard is at his home in Staunton, Va. He is an experienced advance agent in search of a position.

—The Sea of Ice (Adeline Stanhope), Pulse of New York and Storm-Beaten are playing this week in Brooklyn.

—Bertha Welby and company left town on Wednesday for Allentown, Pa., where they open to-night (Thursday).

—Mrs. J. R. Healy is with Milton Nobles' company, which opened in Love and Law at Syracuse on Monday night.

—The rebuilt Opera House at Danbury, Ct., was opened by Gus Phillips' Crimes of London company on Tuesday night.

—Frank Egerton, the topical singer, will appear at the New Park next week with Moore and Holmes' Star combination.

—Emma and Josie Hanley have been specially engaged for Bluebeard. Both are recently of Rice's Surprise Party.

—Joseph Early is now the press agent of the Fourteenth Street Theatre, *vice* Charles Welsh, who goes to the Lyceum.

—An enterprising adapter is trying to sell a bogus version of Called Back in Chicago. He offers the use of the title also.

—W. H. Currie and wife (Ella Mosier) are engaged for No. 3 Bunch of Keys company. They join the company in Chicago.

—Havlin's Wonderful Book, written by Scott Marble, was brought out at Havlin's Theatre, Cincinnati, last Sunday night.

—James A. Merrill has joined the Stafford-Foster company as business manager. Last season he was on Hartley Campbell's staff.

—Jacob Shattuck resumed his duties as treasurer of the Bijou Opera House on Monday, having spent the Summer in California

—The Masonic Opera House at Chillicothe, O., has been thoroughly renovated and re-seated, and nineteen sets of scenery repainted.

—P. H. O'Connor, for four years at Abbey's Park Theatre, has been engaged as assistant treasurer at the Fifth Avenue Theatre.

—The treasurer of the Casino, Mr. Smith, states that the business of The Little Duke surpasses anything previously done at that house.

—Lancaster, O., with a population of 9,000, will this month open a new opera house. It seats 850. S. G. V. Griswold is the manager.

—Cyril Scott will play two parts in Caprice this season. He declined last week an offer to join an opera company as baritone and comedian.

—Dr. Duff has been re-engaged by Manager P. Harris as lecturer at the Cincinnati Dime Museum. The doctor is away up in "freaks."

—Rose Coghlan, Lotta and Oliver Doud Byron and wife were on board the *America*, which arrived at six o'clock this morning (Thursday.)

—The Silver King (De Belleville), Our Strategists, the Rag Baby, and the Knights in Over the Garden Wall are the reigning attractions in Philadelphia.

—The C. T. V. company, of Chicago, have perfected facilities for the rapid transfer of companies, scenery and baggage to any part of that city.

—It is probable that Eugene Canfield will appear in Dreams as the photographer's boy, Bertie Cooote taking his place in the Bunch of Keys company.

—James Hamilton has taken the treasurership of the Comedy Theatre. For nearly ten years he was with the San Francisco Minstrels on the same spot.

—Manager P. Harris is ready to book attractions at Robinson's Opera House, Cincinnati, on certainty or shares. It is to be run as a popular-price house.

—George L. Shine, a well-known English comedian, has postponed his intended visit to America, as he has purchased an interest in the London Gaiety Theatre.

—Colonel W. F. Morse, agent for D'Oyly Carte in America, and who is extensively interested in other ventures, has taken rooms in the Lyceum Theatre Bureau.

—Business Manager Moore, of the People's Theatre, says he has only two vacant weeks in the entire season. Edwin Booth will appear at the People's this season.

—At the Brooklyn Grand Opera House, on Friday night, during a rehearsal of the Sea of Ice, M. W. Rawley shot himself through the hand, inflicting a painful wound.

—A private letter from Harry Brown, the comedian, reports business as very good through the Montana and Colorado circuits with the Fay Templeton company.

—Her Atonement, under the management of Chapman and Sellers, will open at Poughkeepsie next Monday night. The week before and the week after election will be spent in rest.

—F. L. Bixby, who has been looking after the Frohman interests in Lulu Hurst, the Electric Girl, goes with the Hazel Kirke company, which opens its season in about three weeks.

—George Blumenthal, a successful amateur manager, attached for nearly four years to the Madison Square management, will devote his spare hours the coming Winter to local amateur productions.

—Gustave Frohman held a long consultation with his lawyers and partners on Tuesday in reference to a scheme which he will shortly embark in. He declines to discuss it in the newspapers as yet.

—Patti Rosa played to fine business at the Sans Souci Gardens, Providence, R. I., the past week. Her songs, "My Caroline" and "The Little Stars Won't Tell," were encored at every performance. The last named song and dance was composed expressly for Miss Rosa by Ignacio Martinetti, of the Josh Whitcomb company.

—Caprice will be produced at the Park Theatre, Brooklyn, next week. Miss Maddern's season will open a week earlier than was originally intended. On the 17th the play will be put on at the Globe, Boston.

—Donna Madrena, a Spanish actress, has been engaged for the leading female role in The Stranglers of Paris. It had been the lady's intention to star, but her plans have been changed for the present.

—David Belasco now dictates to no amateurs. He has finished the first act of a society drama, and is adapting from the German a play called The Vultures. A version of the same play has been produced by Maggie Mitchell.

—Lizzie May Ulmer will appear at the Fourteenth Street Theatre Monday next in Daly's Girl. The play is a New England story of to-day. Miss Ulmer will be supported by a company of well-known actors, and the scenery will be new.

—Daly's company will arrive from England on the 19th. The American and Colonial Exchange will send a special engine to meet them, conveying them to the Philadelphia train, as they are booked to appear in that city on the same night.

—The firm of Gale and Spader has been formally dissolved. Louis Spader has returned to his parents. The name of J. Vanderbilt Spader has been worked up at 49 West Twenty-third street. This particular Spader uses No. 49 as a headquarters.

—Mr. and Mrs. Osborn, Irish comedy, will open the season at Utica, N. Y., on the 27th. The Osborne Oddities company comprises: J. H. Snyder, Josie Norman, Alfred Hasbrel, Stella Willis, Edwin Varney, John Saunders, Mr. Barlow, business manager.

—Edith Murilla has made a genuine hit with her singing and dancing in the part of Tot, in Den Thompson's Josh Whitcomb, now playing. Miss Murilla and Ignacio Martinetti are singing two new songs and dances, "Moonlight Shadows" and "Blue Violets."

—Manager Henderson's enjoyment Academy of Music, Jersey City, had an auspicious opening on Monday night, when Claire and the Forgemaster was produced, with Louise Rial and George Learock in the leading roles. The attendance was very good. Next week, The Octoroon.

—R. G. Gilroy, manager of Little May Ulmer, arrived in town yesterday to prepare for the appearance of his star at the Fourteenth Street Theatre on Monday in Daly's Girl. The star closes a successful engagement of two weeks at the Boston Bijou Theatre on Saturday night.

—As has been previously stated in THE MIRROR, The Stranglers of Paris has passed into the hands of Mr. Edward Clayburgh. It will not be put on the road until after the elections, as it is a play that appeals to the classes most affected by the excitements of a Presidential campaign.

—Helen Blythe has been engaged by Edward Clayburgh to star in the Creole (Article 47). Miss Blythe will no doubt make a success of the rôle of Cora, for which she is physically gifted, and for which she has a penchant. Miss Blythe supported Frank Bangs in The Silver King last season, and her Nellie Denver was a full measure of success.

—Fred. Wren's play, Distrust, was given a fine send off in Cincinnati. In the face of sweltering heat, there was a balance on the right side last Saturday night at the People's Theatre. Edward Warren, the fop of the play, is now starred with Mr. Wren. The press praised his work. A return date in Pittsburgh is the result of the recent engagement.

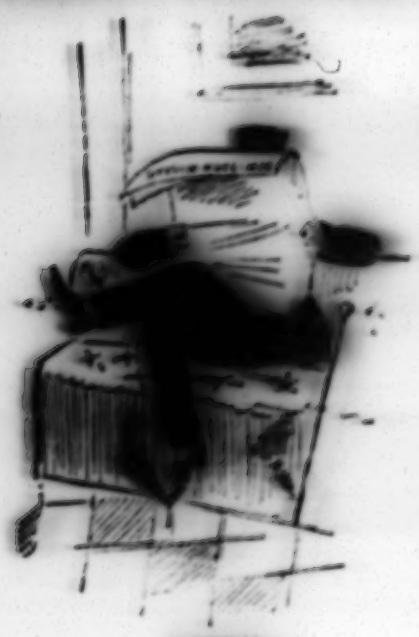
—On Monday evening Connolly's much spoken of play, The Seamstress, adapted from the German, will be produced at Haverly's Philadelphia Theatre. John Howson, Genevieve Reynolds, Fanny Redding, Kate Ethel, Nellie Jones, Kate Clarke, Harry Hills, Edward Cameron and William White are in the cast.

—On Monday evening, Dr. Mallory, Marshall Mallory, Harriet Jay and Robert Buchanan occupied one of the lower boxes at the Fifth Avenue, while the opposite box contained the Lyceum forces, including Steele Mackaye, Gustave Frohman, P. G. Hubert and daughter, Franklin Sargent and Frank Carpenter, the artist.

—The Dickson Sketch Club is on the road again. In the latter end of this month it will appear in Winnipeg. Its members comprise: Gus Thomas, Edgar Smith, Frank David, William Sullivan, Nellie Page, Emily Gates, Della Fox, with John Lang, musical director, and W. F. Dickson, general manager. Combustion and Editha's Burglar, which were so well received during the Summer, will be the cards. Francis C. Hamilton is the advance agent.

—Henry A. Jones, one of the joint authors of The Silver King, has been engaged for some time in writing a five-act play, the production of which, at the London Vaudeville Theatre in a few weeks, will be of great interest for several reasons. The success of The Silver King in America alone would claim attention for it, but the fact that Thomas Thorne, the proprietor of the theatre, and the original Talbot Champneys of Our Boys, will again act after an absence from the stage of fifteen months, will make it an important occasion in London. The author writes to T. H. French that the play is one of strong domestic interest, and that H. B. Conway, H. Mathin, Cissie Grahame and W. Mackintosh will be in the cast.

PROVINCIAL.



BOSTON.

The Wages of Sin opened the season at the Globe Theatre on Monday evening, and did a good week's business. It is a melodrama of the regulation order, with strong positives, though the dialogue never rises above the commonplace. It is acted fairly by a strong co. The muscular person of Charles C. Mashory being an effective bit of characterization, while the villain of the piece was no less strongly personated by Charles Overton, Annie Baldwin, Julia Brutonsmond Sara Von Leer acted well in their respective parts, though the palm among the women unquestionably falls to Sadie Bigelow, her acting being carefully studied, avoiding exaggeration or carricature, the temptations to which excesses must be apparent to every one. The amateurish manner of the opening scenes, and the more studied and graceful ways of carriages in the latter are very apparent to the close and critical observer. The piece remains another week.

Another piece new to Boston is Dad's Girl, given at the Bijou Theatre by Lizzie May Ulmer and a fair co. The Mulvina of Miss Ulmer is of the M'liss order, with more consistency in some phases and less in others. The scene where she throws a shawl over her dead brother's face and tells her father it is her lover so he shall not know it is his own disgraced son is very dramatic, so strong that one almost forgets the lack of human nature in the old man that suffers him to do as his daughter pleads. C. Leslie Allen, as the old man, does a fine bit of character acting; and special mention may be made of Harry Robinson's Vasco de Gama Biba (ye gods! what a combination!), which is a true study of eccentric character. General commendation may be bestowed upon the rest of the co. The dialogue is fairly good, and sometimes very witty. This piece also remains another week.

Divorce has had a week of fine presentations and fair houses at the Boston Museum. The personations of Alfred by Charles Barron, Captain Lynde by George R. Parks, Templeton Jitt by George W. Wilson, and Mr. Durritt by Charles Kent were fairly done, as a matter of course. It was Mr. Kent's first appearance at this house, and his reception was cordial, as it deserved to be. Edwin Arden made his first appearance as Rev. Harry Duncan, and left a favorable impression. Annie Clark as Fannie Ten Eyck, Blanche Thompson as her sister Lu, and Mrs. J. R. Vincent as their mother, were all fine, and the other ladies acquitted themselves well.

The Little Primrose, given at the Park Theatre for its opening attraction, does not require any extended mention. There are some funny things and some fairly clever people in it; but the play in its present state will suit a provincial better than a metropolitan audience. Thatcher, Primrose and West's Minstrels gave a week at the Boston Theatre to crowded houses.

Arlington and McAndrews' Big Specialty Aggregation ruled at the Howard Athenæum, and pleased large audiences. J. W. McAndrews is one of the oldest of the negro delineators on the stage, and one of the most truthful.

The usual variety ruled to good houses at the Boylston Museum and Park Square Gardens. Mrs. Partington closed the Oakland Garden season with audiences that were good considering the very cold and disagreeable season.

Last Monday evening every theatre and garden in the city, excepting the Windsor, was open—an unprecedented incident.

Maturin M. Ballou has prepared a lecture, entitled "A Trip Around the World in One Evening." I will bet a penter sixpence he will draw on his imagination for some of the facts, and will wager a good sixpence (with a hole in it) that he will not tell all he saw. And yet his hearers will find the lecture lively.

The Arctic survivors appeared at the Park Square Gardens on Sunday evening.

George T. Ulmer, who for some unexplained reason is billed in the Bijou cast as George Ames, was formerly call-boy at Selwyn's (not the Globe) Theatre.

Geraldine Ulmer's mother died last Wednesday.

Eben Oliver, the veteran doorkeeper, now at the Boston Museum, last Monday night entered upon his thirtieth consecutive year of duty. Mr. Oliver is universally popular, and he is constantly receiving congratulations from hosts of friends. He is a walking reminiscence of things theatrical, and scarcely a popular favorite of the past generation can be mentioned of whom he cannot tell a story or add something to the fund of popular knowledge. May the genial old gentleman live in harness till only St. Peter himself can show a longer record in service!

It may be remembered that some time ago I spoke of the penchant for painting possessed by Charles Kent, formerly of the Boston Theatre co., but now of the Boston Museum. It now transpires that he can lay claim to being a sculptor as well as a painter, as the incident I am about to relate will show. I met him a few days after his arrival in Boston to begin rehearsals with the museum co., when he was in great glee about "a perfectly stunning time, my dear boy, you know," that he and a co. of Brother Shakespeare murderers had been having a good time during the summer at Long Branch. I suggested to him that I should have thought they would have felt it necessary to Booth-ridge as a matter of self-protection against the infuriated citizens for attempting Shakespeare, but he didn't seem to understand, so I let it pass and go on with my story. It seems that this co. of Thespians decided to play Hamlet, with Hamlet left out to the tender mercies of Mr. Kent, who had no skull—but his own. He finally found one preserved by a physician in the town, but it was not clean enough to suit the fastidious "Charley," and he conceived the brilliant idea of washing it in lye and giving it a subsequent scraping. All this was to act, and forthwith into the lye-pot went the skull. The next morning the skull was a sight to behold. Some of the veins in the interstices had been simply dried up, as the skull was a comparatively fresh one, and in the morning it looked fresh indeed. The veins were swelled, a skin seemed to have developed and stray hairs "stood on end" on various parts of the cranium. Mr. Kent says—and I believe him—that it was the most disgusting sight he ever saw. It destroyed his appetite, and robbed his Hamlet of the one touch of genius with which he felt otherwise it would have been endowed. But what has this to do with Mr. Kent being a sculptor, do you ask? Be patient; I am coming to that. As it was impossible to use the real article mentioned above, he concluded to mold one of clay. But the difficulty presented itself of not possessing the material, he, as a last resort, he conceived to make a wooden one, as the other wooden idol. I tried this on Mr. Kent, too; but he was fresh from Shakespeare, and assumed a most becomingly lofty air. I may remark that this skull was not the first wooden skull ever seen on the stage by a large majority. The skull was made and was not a success. When it was handed up from the grave Horatio laughed, "It was such a good, like shapen thing," and Hamlet himself became, "like sweet bells, jangled—out of tune." Moral: Never attempt to play Hamlet without a first-class skull—no fact, no first-class skulls, one on your shoulder and one in property.

W. D. Howells has returned to Boston for the season.

T. S. Hastings has assumed the management of the Bijou Theatre for the present. There is a rumor that a New York manager will have full charge soon, though until E. H. Hastings returns from Europe, which will be in a few days, nothing can be said officially.

Carlyle Petersilya, the eminent pianist, returned on Saturday from his year abroad in Germany.

The Cottage co. gave the closing concert of the season at Oakland Garden on Sunday evening.

Little Cottage is to have a new play, entitled Kittredge, or, Black Bridge Luck, written by Oscar Weil and Fred Lyster.

Fred Stowe has been in town during the week.

Many months have been devoted to the new spectacle of Zazita, at the Boston Theatre. The preliminary outlay being $30,000. The manager aims to have Zazita beyond compare with any stage offering ever seen on this continent. The grand fairy musical ballet spectacle is in five acts. The scenery has been designed by Charles S. Getz, and painted by C. S. Getz, John Somers and J. S. Getz. The brilliant and novel costumes were expressly designed by M. Cledat de Lavagne of Paris, Wilhelm, of London, and Annie Fredrics, and made by M. and Mme. Arias of London, Landolff of Paris, and Annie Endress. The armors and jewels were manufactured expressly for this production by J. L. Kennedy & Co. of Birmingham, Eng. Mechanical effects are by W. P. Prescott, properties by J. B. Sullivan, and new lighting features by George Sevey. The music will be a special feature, and has been selected, arranged and composed by Napier Lothian. The ballet, under the direction of Prof. Manuel Ribeyran, will have six premiers, four secondas, and the best male dancer of Europe. Great care has been taken to combine a musical cast of marked merit, and it will include many favorite artists.

CINCINNATI.

The Bella Moore Mountain Pink comb. closed a successful week at Havlin's, August 31, the last star meeting with warm recognition from her Cincinnati admirers. During the current week John Havlin's new venture that is to bring them untold wealth and fame will be sprung upon an unsuspecting and unoffending community in the guise of A Wonderful Book. His announcement of the premeditated deed tells how, in a moment of literary inspiration, John H. Havlin feeling impelled to add something to American literature that would go thundering down the ages with a sickening thud, canceled his entire Summer, sold his horse, killed his dog (lucky dog that died without having the new play tried on him!) And secluded himself from the world until he had persuaded Scott Marble to write His Book. Both of the offenders, Marble and Havlin, are in the city, and in the event of non-success of the play and the ability of the citizens to lay hands on them, both will probably remain here quietly interred at Spring Grove until Gabriel blows his horn. However, as a matter of record, the cast is appended.

Faith Wrasp, author of book	Louise Baile
Pressy, her simple sister	Ida Tracy
Florence, her friend	Nono Bridges
Agnes, another friend	Florence Gerald
Nellie, will play pirate	Vinnie Patterson
M. T. Judd, agent	Hal N. Carlyle
Jonas Wrasp, the husband	George Poulet
Ike Rootz, piano tuner	Frank P. Linden
Aaron C. Kooy, father of Faith	James Edwards

(These characters change in the second scene to the characters in the ladies' book—"Maiden and the Pirate," by Wrasping Faith, her first book).

CHARACTERS.

Agatha, the Maiden		Faith Wrasp
Becky, her maid		Pressy
Lieutenant	Pirates	Agnes
Lieutenant		Florence
Pilot		Nellie
Description of scene illustrated		M. T. Judd
Cutter Don, bold pirate		Ike Rootz
Squire, maiden's guardian		Aaron Kooy
Erlando, lover		Jonas Wrasp
Jugg, a cripple		Unknown

The play is said to be funny to the verge of intensity, the co. is really a strong one, and no means have been left undone toward the success of the new play. On Friday evening the entire audience will be photographed, and each person so deserving will be presented with an order on the photographer for a copy. Ivan Sully's Corner Grocery is underlined for week of 8th.

Business at the People's during the week continued remunerative despite the warm weather. Warren's portrayal of Clarence Van Arnum, the dude, is modelled largely after Ferguson's Sir Chauncy Trip, but is a clever piece of business which adds largely to the interest of the play. Fred Wren reminds one strongly of John Mackey, and his character of the henpecked husband is one of the hits of District. Helen Tracy's role affords considerable scope in the matter of change of costume, and the artiste evidently improves the opportunity for the delectation of the feminine portion of her audience. The play was admirably mounted and can be fairly credited with having scored a success. next week in Cincinnati. The current week will be devoted to Haverly's Mastodons, a new organization to Cincinnati. Tony Pastor's co. is underlined for week of 9th.

D. E. Hodges, avant courier of Haverly's Mastodons, arrived 29th.

The advance sale of seats for the Eastern Wonder Minstrels' Sunday engagement is reported by Manager Fennessy to have been unusually large.

C. H. Pratt, representing Emma Abbott, has been in the city for several days past.

Scenic artist De Witt C. Waugh, of the Grand, has been preparing some new "stuff" for Adonis, to be used in its production at the Bijou in New York.

Speaking of the Bijou reminds me that the pretty and smart E. E. J. Miles, who controls its fortunes, is at present writing in the city. There being no running meeting in or near Cincinnati to attract Events of the conclave, renders the correspondence difficult—credit, but it's a fact nevertheless.

One of the local journals states that Harry Lee, the treasurer manager of the Grand Opera House, will be connected with one of the Eastern opera companies. What is to become of Harry's burgeoning business in the meantime?

Several of the Hamlins were in attendance at the People's on 7th and apparently enjoyed the performance more hugely.

During the performance of A Mountain Pass at Havlin's, 29th, Della Moore was presented with a mammoth floral piece in the shape of a ship five feet long and four in height, resting on an ocean of blue and white flowers.

Charles G. Lord, in advance of Dom Bocock, arrived 29th.

The Society for the Prevention of Cruelty to Children enjoined Manager Gabriel, of the Vine Street Opera House, from presenting the Ferepaugh Sisters during the week.

Considerable new scenery has been gotten up for La Voyage En Soune, and will be introduced during the production of the play at the Grand current week.

Dan Sully's Corner Grocery follows the Wonderful Book at Havlin's, and Will it Where is here already, arranging performances.

Rapidity is clearly not our Society's characteristic, or his acquaintance with the code of the realm must be limited to small amounts, as it requires some deliberation on his part to make correct change for a dissimilar gold piece.

Harry Rainforth, Bob Miles' new partner is already a prime favorite here.

The Grand reopened this evening with the Hamlins in Le Voyage En Soune.

Gus Pressner, jr., arrived 29th representing the Barlow Wilson Minstrels.

Manager John G. Magee of the Nations arrived during the week.

CLEVELAND.

Euclid Avenue Opera House, manager Hall, closed. The Barlow-Wilson Minstrels played a preliminary week August 31 to pre-crowded houses, and were evidently present with their reception. Barlow, Wilson, Dougherty and McNish, in conjunction with two of their vocalists, form the nucleus of a strong company. Present disappointment as to old stars. Seating Room immense. Dougherty's speech was greeted with tremendous applause.

Dan Bryant will open the regular season at the Opera House 1st, in The Sharpshooter. Chimney Corner and Perfection, 8th, 9th and 10th. T. W. Keene, 11th, 12th and 13th.

Academy of Music (John A. Ellsler, manager). Bayliss and Kennedy's Bright Lights gave a specially good show and worked up a good business before they closed their engagement last week. The company, which organized and opened their season here last Monday, is materially the same as that of last season. Wallace's rehash of Jesse James, under the glowing title of The Bandit King, this week. Hyde and Behman's Minstrels follow 8th.

Drew's Dime Museum (Drew and Sackett, proprietors). Crowds have attended the past week, and probably will for the remainder of the season; and it is no wonder, for such a show was never before given in this city for ten cents. The main attraction last week was Miss Grace Cortland, known as "The Witch of Wall Street." Her predictions are wonderful and beyond the power of human belief, unless obtained from a personal interview. The managers have shown their enterprise in being the first to exhibit the survivors of the Greely expedition.

Lonais, The season at Haltorth's Gardens closed Thursday.—J. J. Collins left Saturday for Rochester, where he intends opening a dime museum.—The main entrance to the Academy has been newly decorated. A new drop has also been placed in position.—Mr. Stone, Mlle. Rhea's agent, was in the city 29th.—A fine lithograph of Snow Kirwin has just passed from the hands of W. J. Morgan & Co., lithographers.—Dora Hennings will sing at the opening of the Cincinnati Exposition this week. On the 2nd she will open a short concert tour.

NEW ORLEANS.

The bill at the West End Opera House was changed August 26, and Olivette substituted for La Perichole. The performance of the latter opera was, in many respects, a decided novelty. One of our local critics, in private conversation, appropriately called it "Dolaro's part of La Perichole." The cutting was ruthlessly done. The "gagging" was of so bold and pronounced a character that the most reckless old veteran "gagger" of the profession would have been put to the blush. Lines from Pinafore and several very modern ballads, so-called "local hits," and in an instance a whole song, were introduced "ad lib;" and strange to say a very large majority of the bad gags and the entire song spoken of were introduced by the manager of the co., who has of late gone on for characters in the operas. Mme. Dolaro and Mr. Campbell, however, acted their respective characters of Perichole and Piquillo very cleverly. Alexander Bell, who has attempted to replace James Vincent as comedian, was decidedly weak as the Viceroy. The performances of Olivette have been witnessed by very fair audiences. Dolaro does fairly well in the title role, her comedy ability coming into good play. Hattie Richardson, who has for some time been out of the bill, appears as the Countess and does well. Possibly the best thing done in the opera is the duo by these ladies in the second act. Campbell makes a very good Valentine, and the chorus and small parts are very well done. Marlande Clarke as the Duc des Ifs and Alexander Bell as Coquelicot are both very weak, and the same inappropriate and unwarranted "gagging" that occurred in La Perichole mares their performances in this opera. In the Farandole dance Miss S. Watson carries off the honors as a "fairist." The role of Captain de Merrimac is taken by W. Gillow, late of the Spanish Fort Opera co. I was misinformed about Bornemann having been engaged for the part. Gillow does not make a brilliant hit in the character, but does as well as most of his companions in the cast. August 31, the last week of the present season, commences with a revival of La Fille de Mme. Angot.

Fred. C. Bryant is still contributing to the pleasure of the visitors to West End by his popular concert solos. Sept. 3 has been set apart for a benefit to the attaches of the Opera House at this resort—a well-deserved compliment. Mme. Dolaro's negotiations for a tour North, spoken of in my last letter, have not as yet amounted to anything.

Although the idea of building a new opera house at West End is still being considered by some of the parties interested, I scarcely think it will amount to anything. The idea of a large and complete orchestra for outdoor concerts seems to have the call, so to speak.

The Acme Opera co. have become very popular at the Spanish Fort Opera House, and their performances generally attract very fair audiences. There are many excellent voices in this co., and though at times they display in their acting a lack of stage experience, their performances are smooth and enjoyable. Mary Lewis, the efficient prima donna of the co., has of late been quite ill, but the little lady is full of pluck and energy, and only temporarily were the requirements of her health should have prevented her. May St. John is an excellent soprano, a clever actress and has become a decided favorite with the audiences. McWade, Barnes, West and Hopkins are quaint, very successful in their personations. The management has an exceptionally strong and clear soprano voice, and is willing, at every performance, to display it to great advantage. The chorus is greatly improved, and well drilled. They close their engagement with a matinee performance of Pinafore 30th.

Jack F. Barnes, late, and Mr. Louis Face, director of Mme. Angot, sign for the ensuing season to Chicago, business requiring their presence there. Henri Laurent and Fred Hamaday, of this city, will probably fill the vacancies made vacant. The co. leave immediately at the conclusion of their engagement here for the West. The chief of these has been rather unwell, and nearly they have won many friends. Fred. C. Bryant, the popular business manager of the Fort, resigns his post at the end of the current week.

The Bagnard Opera co. commence an indefinite engagement at the place 4th. La Mascotte will be the initial performance.

Ulric Sauter, manager of the Spanish Fort Opera House, Railroad, Hotel, Grounds, etc., etc., has filed a petition in court asking a respite from his creditors. Assets are stated at sixty-eight thousand dollars; liabilities, fifty thousand dollars. The assets consist in large part of the goodwill of the railroad and the Opera House. The order of court grants six, twelve and eighteen months' respite.

Fulton's Juvenile Comic Mascots were to commence a week's engagement at the new Greenwald Opera House on August 31, but as the place will not then be ready for occupancy they will occupy Werlein Hall (formerly Globe Theatre) for five nights and two matinees, opening 28, after which they will probably give a few performances at the first-named place. They no doubt make a good showing on their street parade, and I learn from parties who have witnessed their rehearsals that they give a clever show. They have dates ahead on Mar.

Eugene Robinson, who has leased Greenwald Opera House, reports a good list of attractions engaged for the season, with but few open dates. The gentleman has also secured a large and handsome building on Canal street, which he proposes to convert into a mammoth Dime Museum for the coming season. There is at present a legal contest over the lease, but there is scarcely a doubt of Mr. Robinson's success. Frank E. Hagar, of Chicago, has been engaged as press agent by Robinson. Harry Downie, a scenic artist, is engaged painting the scenery for the Greenwald Opera House.

Charley Benedict, comedian, for some time with the different shows managed by E. F. Gorman, died very suddenly a few days ago. Excessive drinking is thought to have been the principal cause.

The repairs and improvements on all of Manager Robinson's Theatres are about completed and everything is readiness for the opening. The season at the Academy of Music will open 14th with Harry Vaughn's co. in Aristocracy, to be followed on the succeeding week by The Strategists Comedy co.

E. F. Barry, late manager of the Spanish Fort Opera co., is still in the city. With a few exceptions most of the disbanded co. have left for the North.

SAN FRANCISCO.

All our theatres have been doing nicely, with the exception of the Bush Street, which closed its doors the middle of the week—Fire-Bang-Boom the cause. The co. are disappointed in the amusement public of Frisco and well they might be; but let it be remembered it was a mutual case of disappointment, and then again, we have a large family of theatres to support. Let's see, there's the Baldwin, California, Grand Opera House, Bush Street, Standard, Tivoli, Vienna Gardens, Mechanics' Fair, and minor places of amusement that depend upon us for their subsistence. And there are only seven nights in the week. There is always some talk of a new theatre to be erected, etc. I think it would only be an example of the homely old maxim, "A fool and his money are easily parted."

Concerning the Fire-Bang-Boom co., I am sorry. Disappointments are hard to swallow with good grace, and a meal of them, such as they have experienced, is not palatable. Their manager, Mr. Gale, notwithstanding his breezy declaration to *Figaro* that he would take his company back East today (Monday, 29th), departed suddenly eastward on the 23d, solitary and alone. His company are left here among strangers unprovided for, and deserted by their manager.

At the California, Lawrence Barrett last week drew crowded houses. Francesca da Rimini was presented in excellent style. The costumes were rich and the scenery elaborate. Some say Barrett is improving. I think there is little room for it. His Lanciotto was as perfect a piece of acting as I ever witnessed. Louis James' Beppo Pepe was well acted. Marie Wainwright, in the garden scene with Paolo, was charming. Mr. Moseley's Paolo was warmly accepted. The other roles received due attention. Yorick's Love is billed for this week.

In the Ranks, at the Baldwin Theatre, is an English melodrama of no mean order, and one that is drawing well. It will continue the attraction this and the coming week. E. J. Buckley has greatly improved. His Ned Drayton is well drawn and cleverly portrayed. A little nervousness was visible on Monday (25th), the first performance, but that has disappeared and he is now at ease in the part. Frank Kilday, as Gideon Blake, surprised his old friends. He gave a fine impersonation. P. D. Fisher, as Joe Burrard, one of the best parts in the play, displayed his ability and gave unbounded satisfaction, as did also the other members of the co. in the roles allotted them. The Wallace co. will be the next attraction. They open in Lady Clare. Muths and Young Mrs. Winthrop will be produced during their engagement.

Manager Al Hayman is with us again, and reports as the result of his Eastern trip the following attractions secured: Called Back, May Blossom, both of which will be presented this Fall; Lulu Hurst, the Georgia Wonder; Henry Irving and co., Joseph Jefferson, Theo and the Florences. This looks as if Manager Hayman means business, and there is little doubt that he will get his share of it.

This is the last week of the Cambiaggio-Giovi Grand Italian Opera co. at the Grand Opera House. Of their success I have repeatedly written. On the 21st Faust was presented and given in excellent style. The audience was large and enthusiastic. At the conclusion of their farewell season at this house the whole co., chorus and all, will take care for New York, under engagement to California's veteran manager, Tom Maguire. It is understood that Edward Stokes furnishes the capital to move them over the continent. What they will do in your city is Tom Maguire's business. Jay Rial effected the engagement at this end of the line, and with difficulty, as there are four or five managing parties connected with this co., and, true to opera managerial instincts, they pulled diverse ways for a while. You will find them a thoroughly good co., thoroughly up in their repertoire and strong in heavy and grand operas. They attempted Il Barbiere, but failed in it.

Tonight the Standard Theatre reopens, and the programme for the occasion will be rich, rare and racy. Charley Reed, Carroll, Johnson, J. Robinson, the California Quartette, and Eastwood and Claude are known to us. The newcomers have a good professional repute.

Charlotte Thompson, the great emotional actress, begins a two-weeks' engagement at the Bush Street Theatre to night, opening in Jane Eyre. Her support is good. The Fay Templeton comb. come next.

The Pappenheim Opera co. open their season in the city of roses, Lexington, with Eugene Pappenheim as Ewa and Minnie James in the title role.

Alec Hammond has had during the week J. K. Emmet and co. all but the manager of the last named, Sam Mott, given as manager. He was also out in the same capacity for the Cogswells.

The remains of Jean Vanquer (John S. Maguire), the Les Vanquer, gymnast, dancer and clown, died at Kansas City some time since, were shipped August 21 to this city for interment.

Kate Castleton's Australian co. are at present safe in the harbor, but outside and on the high seas on the rock, Kate is captain, of course.

Sam Moore's co. opened the season at the Standard and Bob Adams will be the attraction at the 4th. He gave ahead of the Sheridan comb. Cora Urquhart's co. remains closed and will open on the 4th.

CHICAGO.

Campbell's play, Separation, drew a crowded house to Haverly's Theatre at the opening, but the same interest has not been maintained throughout the week. Good audiences have been the rule, but by no means the large and enthusiastic assemblages that the Union Square co. have been accustomed to in this city. The fault has been in the play, for the co. is as strong as ever, having all the old favorites and several new people who commend themselves to favorable regard by the excellence of their work. From advance notices it was expected that on departure the co. had a play exactly suited to it—one in which such artists as Studdard, Fawcett, Mrs. Phillips and Sara Jewett would renew some of their old-time triumphs; but the contrary is true. There is nothing in it. Certainly there is good acting; it could not be otherwise; but when the play is over, a sense of disappointment steals over the mind, and one wishes the author of My Partner really intended this story for the Union Square co. The motive for the play, the point on which the whole plot swings, is so fine that any other company of actors would hardly care to risk their reputations on it. The audience did relent, from the wearying absurdity of Boston Blue's separation from his wife, in the comedy of Mr. Studdard. The same play will be kept on the present week, probably because the co. has nothing else to offer. On Sunday 8th, the McCaull Opera co. will present Faust.

The Carleton Opera co. has retained its hold on public favor, and Hooley's Theatre has been well filled with enthusiastic audiences to witness their performance of La Fille de Tambour-Major. Mr. Carleton, as Captain Robert, W. H. Clare as the Drum-Major, Jessie Bartlett Davis as Gabriel, a drummer boy, and Lizzie Wiley, as Stella, made decided hits, and the return of this admirable organization will be hailed for with pleasure. The week, M. B. Curtis in his new comedy, Sport Cash, will undoubtedly draw large houses. The billing of the play would seem to warrant the belief that Mr. Curtis has decided that a theatrical star to become the advertising agent for the Chicago, Burlington and Quincy Railroad. An illustrated book, which tells the story of the play in rhyme, is full of the C., B. and Q. The back cover is a colored advertisement of the road, and three full pages are taken up with information about it, and the other reaches. All it needs is a map to make it as perfect a railroad pamphlet as ever came off the press. John T. Raymond, 8th.

The Howe Opera co. continues to draw fair houses to the Grand, notwithstanding Miss Carrington and Signor Montegriffo seceded during the week for non-payment of salaries. Indeed the visit of Mr. Howe to Chicago has been a round of embarrassments and financial lows that would have knocked out a less stubborn manager in one week. Attachments for old debts have been pouring in on him, and Manager John Hamlin has stung away in his desk an injunction from the courts restraining him from paying over to Howe his share of the receipts. The curtailed co. have given several light operas in very good form, most of their first week's programme. This week Iolanthe, Olivette and Chimes are underlined. The Bijou Opera co. follow on 8th with Rideboard.

Denman Thompson, in Joseph Whitcomb, has not raised in many dollars the past week at McVicker's. The patronage has been fair only. Whatever the public think of this play in other cities, certain it is that Mr. Thompson needs a new piece to draw the Chicagoans. This week Mr. and Mrs. W. J. Florence appear in Facts. The engagement is for two weeks.

The Olympic has done a regular old-time business with the Tony Pastor co. as the attraction. The troupe is a good one, and can rely on success attending them wherever they go. This week Emmett's own co. appear in a comedy entitled Nana and also in an olio entertainment enlisting Harry G. Richmond, Murray and Murphy, J. W. Ransone, Nautch Dancers, Lamb Brothers, Madame Gyer's Statue Troupe and others.

The Academy of Music has been packed at each performance of Morris and Bock's sensation drama, The Power of Money. This is a poor affair, without literary merit or anything else to warrant its production. It was a failure at McVicker's when first produced a year ago. Mr. Bock and Mr. Morris point with pride to the crowded houses as an evidence of its greatness as a drama. The drama called Jesse James did the same, but no one said it was worthy of a second thought. This week Little's World co.

Lizzie Evans, a bright little soubrette, with considerable talent, has appeared the past week at the Standard in Fogg's Ferry and Dewdrop. Both are unworthy plays, and consequently act as poor vehicles for her merits as an actress. The business has been good. The co. in support of Miss Evans is worthy of praise. It is above the average in talent. Ford's Opera co. this week in Queen's Lace Handkerchief and The Orange Girl.

The Chicago Museum and Theatre reopens on Monday, under the management of Dan F. Shelby. The entire auditorium and stage have been rebuilt, and it is now as roomy and handsome a theatre as need be. The museum will contain many features of interest, including living curiosities, and the price of admission to all only 25 cents. The Power of Money will be the first attraction. The same combs. that appear at the Academy are to play at the Museum Theatre.

Greener's Garden, with Amy Gordon's Opera co., and the Lyceum, with Bayliss and Kennedy's Bright Lights, are doing an immense business.

George Sweet, the baritone, who was said to be under engagement to John Duff for his opera co., has declared the negotiations off. He wanted Duff to put up a guarantee for his salary, which was high, and Duff couldn't or wouldn't.

It is said McDonnell has taken off the name of Haverly from the Brooklyn Theatre, and will do the same here when a good name for the theatre can be found.

C. A. Pottell's new drop at Haverly's is a capital piece of work. It is a scene in the Rockies, surrounded with heavy draperies well painted.

Frank Cooper, a popular young journalist of Chicago, has accepted the position of press agent with the George C. Miln comb.

ST. LOUIS.

People's Theatre (W. C. Mitchell, manager). Lilian Brown's Jubilees opened to excellent business August 24 in the Electric Doll. The performance was a great success, but the weather being very warm and sultry business fell off after the opening night. The theatre remains closed this week, reopening 7th with a new attraction not yet announced.

Uncle Cave (Pat Short, manager). This is the second week of the season of Uncle Cave, although the weather is such that it might be questioned by some time to come. A variety of operas has been given, including Uncle Dick Crooks, Queen's Lace Handkerchief, Orange Girl, and tonight Billee Taylor. Next week the season of military company and the U. S. Army is held awaiting the Monday evening. Lew Benedict, Charles Chapman and George Denham have each a big house assembled, notwithstanding the fact that it was stormy.

Pope's Theatre (Charles Pope, manager). This is a fine house, in its remodeling, magnificent size and style, and a fine programme, elaborate decorations, new scenery and everything will open tonight for the season. Pope's Concert Mammoth.

People's Theatre (W. C. Mitchell, manager). Opened with

National Theatre (W. H. Smith, manager). Opened August 31 with George H. Adams' Humpty Dumpty, remodelled, reconstructed and rejuvenated. The house is all new and clever.

Grand Opera House (John W. Norton, manager). The season at this house opened with Lizzie Evans' Dewdrop August 31.

Olympic Theatre (Charles A. Spaulding, manager). The house opened with Tony Pastor's co. August 31.

Casino (George McManus, manager). The new faces this week were Kelly and Ryan, Hafler and Hart, Fox Wenzel, Boyd and Sandell and Davenport Brothers. Nelly St. John, Anna Hart, Cardello and Van Ascot remained. Next week Hilda Tomas and the Two

Fay grenade, will make their appearance. The performance is one of the best ever given in St. Louis.

Theatre Comique (W. H. Edwards, manager): A new bill and new faces are presented every week at this establishment and business is uniformly large.

Dime Museum: Broadway and Troyer's near corner of Sixth street, near Franklin, opens this evening. Fox's Gregory's old Fifth street establishment opens for the season this afternoon.

BALTIMORE.

Holliday Street Theatre (J. W. Allough, manager): Sweet's Comedy co. in The Strategists closed a fair season on Saturday night. The performance was usually given and consequently enjoyable. The house, though not new, has been added to and improved and is admirably suited to the end for which it was written—to keep the audience laughing. Joe Murphy and J. L. Graham and a good supporting co. began a week's engagement, opening to a fair-sized audience on Monday.—A Partner. Next attraction, Sweet and Farron.

Ford's Opera House (J. T. Ford, proprietor): A specialty entertainment called New York occupied the boards last week, and people here are still trying to find out why it was so called. It certainly did not picture life in New York or anywhere else. The scenes and situations in the play, or drama, or whatever it may be called, (not directly refilled, strongly suggest kinship to Bee, Silver King, In the Ranks, Two Orphans, and pretty nearly all the melodramas of the past few seasons, and, above all, Sam'l of Posen. Lester Franklin was good as Holloway, the Jew, but the rest of the company was more above the average. Thatcher, Primrose and West's Minstrels opened to a packed house on Monday night. Next, Walter Bentley in Rob Roy.

Monumental Theatre (J. L. Kernan, manager): The Queen's Evidence ran to good houses during the week just closed, and was given with a strong cast and excellent stagesetting. This week, Mr. and Mrs. Harry Eytinge appear in Wrinkles. Next, Charles Thompson's specialty co.

Front Street Theatre (Daniel A. Kelly, manager): Harry Vaughn's Kentucky combination is the attraction listed for this week. Specialties will be introduced during the performance by Bobby Newcomb and Charley Howard.

Items: During the performance of Queen's Evidence at the Monumental Theatre on Thursday afternoon, Marie Davis, in jumping from the back of the canal in the second act, sprained her ankle very badly, and was unable to resume her work for the rest of the engagement. Her part was played quite acceptably by Miss Coulde.—A new drop was painted for the Monumental by Milton Sommer during the vacation. It is quite pretty and adds very much to the appearance of the house.—Harry Meyer and wife leave this week to join the Wilbur Opera co.—I met Adam Itzel, Jr., the efficient young musical director of the Academy of Music, on the street the other day, arrayed in all the glory of a diamond stud and an elegant cameo ring. He assured me that he had inherited no fortune; that they were the gifts of Jeannie Winston and Percy Cooper respectively.—The Academy of Music is closed; the regular season will begin Oct. 8.

CALIFORNIA.

OAKLAND.

Tivoli Opera House (Nannery, Melby and Geier, proprietors): Last week A Celebrated Case drew crowded houses. Harry Marshall and Laura White took the leading parts. This week The Duke's Motto will be given. The Count of Monte Cristo, 1st.

Metz Opera House (A. C. Metz, proprietor): For two nights only the Leonzo Brothers and their trained dogs, Tiger and Lion. The 24th, The Painter's Child will be given and on the 25th The Dog Spy.

Oakland Theatre: This theatre will be opened, 1st, by Joseph Grismer and Phoebe Davis in Mose, to be followed by Count of Monte Cristo.

Items: W. E. Sheridan (wife) is in Oakland.—Louis A. Morgenstern, Oakland's favorite manager, has just arrived from the East. He will have Grismer and Phoebe Davis on the road, Oct. 1.—Mrs. Philippe (nee Kate Castleton) may be seen most any day driving, for horse and pleasure. There is some talk of her forming a co. for a tour of the coast.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Lovers of spectacular plays had a rare treat last week, the much talked of Devil's Auction being at the Tabor Grand. The Auction made a decided hit, and the proprietors have taken away a good deal of Denver's surplus wealth, as crowded houses witnessed the play nightly. The most prominent feature of the spectacle was the ballet, composed of well-formed, pretty women who executed various figures in a graceful manner, for which they received great applause. The actors were too numerous to mention, but foremost among the lot were the Herbert Brothers, who astonished the people with their wonderful acrobatic feats, and were favored with many encores. W. H. Bartholomew and Joe Maffit took the comedy parts well and caused much merriment, while the dancing of Mlle. Rosa Vaute was all that could be desired. The scenic effects were grand, being marvels of mechanism. The large stage afforded ample room for the production. The Blue Grass Belles in Orpheus and Eurydice current week. McKee Rankin was booked for next week, but cancelled. Thomas and Dixon's In the Ranks, 11th, were.

Arena: The Anglo-American Circus exhibited to fair crowds, the two days it was here, but the people received very little in return for their money. The performance was poor and very tiresome. The animals were few, and even the people with an unusually numerous one, probably caused by the want of sufficient food. In fact, the whole surroundings bore a look of extreme poverty. The parade was absolutely worthless.

Items: Mrs. L. Hasbrouck, a member of the Acme Opera co., spent a few days in Manitou recently.—McFadden Brothers' Uncle Tommy's Cabin opened the Academy, 1st.—The Palace reopened 26th. Edward Chase, the proprietor, offers some new attractions which are gratefully received.—The patrons of California Hall regret the leaving of the Vienna Ladies' orchestra, as they have furnished first-class music during the past few months. For the present Manager Hasbrouck has secured the Bergen orchestra, with the addition of some other artists, but they cannot compare with the Vienna Ladies. There is a report afloat that California Hall will be turned into a variety theatre.—Thomas and Dig West and lariating at Denver should take the D. and A. to E. Kansas and Leadville.—The boys at Denver are to have an opportunity to see the finest women in the West going through Vera and Marsha: Pass, Bruce Canon and Royal Gorge.—The suit of M. M. Warren vs. F. L. Gardner, of the Devil's Auction, has been postponed twenty days.—Professor Carl Marwig, of the Conservatory of Music in Paris, is in the city. Professor Marwig has completed the music for Stanley Wood's new opera which is expected to be produced in Denver or New York.—The Devil's Auction has lost one of its shining lights, Miss Rosa Vaute having left the co. The society at Ouray, to the point, is to the effect that on the opening night the orchestra became intoxicated with the prospects and cast their heads, whereupon the lady with the violin is dazed. She was down again next day.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. S. Carll, manager): Sept. 1 and 2, Hoyt's Comedy co. opened their week's engagement to a thirty weeks' house August 25 to a fair house. Three performances here to-night. Barney Campbell was tendered a reception last night previous to his departure for Boston, where he will produce his first production. Nine new specialties, when submitted to previous audiences, fail to be received with the favor with which they were met by the comprehensive audience. Hoyt's Comedy co. is a fine understanding one but it lacks the power to please the many as that which may be the result of any higher appreciation of the drama than Sam Sharpley's sentiment, and with a few more faithful efforts to make the audience feel that they are witnessing a drama which might well be classed with the world's standard of excellence, instead of a burlesque, it would be a treat. As for the rest, with a few exceptions of more than ordinary merit, the performance is not to be a treat worth the money. Sept. 3 and 4, Hoyt's Comedy co. in Bunch of Keys. Next week Nellie Boyd in Bostonia Days. Next week the attractions will be Lotta in Musette, Lillian Russell in Pepita, Lotta in Nitchie, Lillian Russell in Wildfire, Lotta in Little Nell, Lillian Russell in Lady Bountiful, Lotta in Zip, Lillian Russell in Lady Clare, Lotta in Mam'zelle Nitouche, Lillian Russell in Lady Clare, Lotta in Little Nell, Lillian Russell in Lady Bountiful, Lotta in Zip, Lillian Russell in Lady Clare, Lotta in Mam'zelle Nitouche

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HARRISON GREY FISKE, . . . Editor

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Brighton, W. A. (2)	Morris, Viola
Black, Miss Georgie	Modjeska, Miss (2)
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Bandlin, Sig.	Martin, C. H.
Black, Miss Pauline	Morris, George O.
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Brown, F. A.	Nelson, Frank D.
Bernardo, D. J.	Nelson, Lizzie
Black Fing, Mgr. (2)	Nevin, Ida
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Berryman, Maurice	O'Neill, James
Burton, Carrie (Tol.)	Odem, Walter
Bacon, Robert	Pendleton, L. H.
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Bennett, Miss Pauline	Pember, Miss Dempsey
Bishop, T. W. H.	Potter, T. W.
Black, Miss V. (2)	Piggott, Jos.
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Baker, George H.	Purdy, John
Bonfanti, Dora	Power, W. H.
Bagley, Erie	Purdue, Charles T. (2)
Barrington, Dan	Pixley company, Manager.
Booth, Edwin	Pendrit, G.
Carlisle, J. C. (phgr.)	Patterson, Chas.
Coley, James	Pitou, Augustus
Chapman, H. J.	Perkins, A. M.
Carter, Dr.	Peters, John
Cohn, Sigmund	Reynolds, Walter
Cowell, Miss Sydney	Ross, A. M.
Chapman, George	Rogers, John R.
Calhoun, Rose	Rogers, L.
Campbell, May	Rodgers, Chas.
Cooper, Leo	Robertson, Wm. H
Chaloo, Laura	Robeson, May
Coombs, Mar. Jane	Richmond, William
Cleary, John H. (2)	Richmond, Horace
Cameron, Josie	Raymond, John T.
Chamberlain, G. W.	Rich, S. L.
Collins, O. B.	Robb, J. H.
Cash, William (2)	Robinson, F.
Carey, W. E.	Spencer, Lillian
Clark, E. G.	Singleton, Kate
Crombie, Jane	Sargent, Harry
Chase, Miss A.	Sydney, George
De Cosa, J. P.	Salvini, Alex
Dumont, Miss Fannie	Scissors, Fred
De Belleville, F.	Schwab, Mr.
Dickinson, D. S. (2)	Sylvester, Louise
Dodge, C. H.	Sexton, Miss Hallie
Emmett, W.	Sawtor, G. B.
Engelmann, Mons.	Sawyer, Frank L.
Edwards, Hallie	Shelly, Mr.
Engle, C. W.	Stark, Robert
Forbes, J. S.	Sammis, Clark (2)
Fenn, Mildred	Smith, Sydney
Finley, Chas.	Stuart, Clarice
Gray, Allen	Stebbins, George C.
Greenaway, Arthur	Stella, Rose
Gill, William	Sanders, E. L.
Gaskins, F. L. (2)	Spangler, E. G.
Garner, C. L.	Smith, Arthur
Green, Fannie	Turner, P. T.
Gallaway, Gen. H. (2)	Tracy, Miss
Gilbert, Hattie	Taylor, Marie
Glenn, E. T.	Tarbores, C. W.
Gough, John B.	Thayer, Al.
Gardner, C. R.	Townsend, Camille
Gray, H.	Taylor, Mrs. F. W.
Hoyt, Jos.	Tupper, Sheridan
Haynes, Mr.	Unson, F. L.
Howard, Genevieve	Ulmer, Louis
Hoyle, J. T.	Van Dusen, Mr.
Harris, Sidney	Van Loer, Geo.
Hemmings, Hattie	Vernon, Signor L.
Hayman, C. F.	Vere, Sally
Howard, Louis H. (2)	Valentine, Stefee
Hall, Agnes	Vere, Berta
Irving, Flora	Van Hampton, Sam
Irwin, Wallace	Vance, C. E.
Jones, Isaac (2)	Wentworth, Nelson
Jones, Jos. E.	Williams, Charles
Joys, Jas. R.	Weber, Gussie H.
Jones, Miss (2)	Williams, Burt (2)
Jones, Emma	Watson, Minnie
Jolly, Jos.	Williams and Barron
Jones, Wm. A. (2)	Wright, F. E.
Jones, Harry (2)	Wallace, Lizzie
Jay, Harry	Washburn, L. W.
Jacobs, James	Walton, Harry (2)
Jewett, Georgie	Wilson, A. C. (2)
Kennedy, Gen. L.	Wilson, A. L.
Kingdon, Tom	Wallace, Miss Eddie S. (2)
Kessler, Jos.	Watkins, Chas. A.
Kimball, Chas.	Watkins, H. G.
Kennedy, W. H. (2)	Wardo, Fred
Kenyon, J. A. (2)	Woodward, Miss G. (2)
Kingsbury, Chas.	Weber, H. B. (2)
Kingsbury, John	Weber, Le Grand
Kerrigan, Miss Gertrude	

***The New York Mirror has the Largest Dramatic Circulation in America.*

The Fund.

The Trustees of the Actors' Fund at their last meeting showed an energy which promises to lead to good results. The election of A. H. Palmer to the vice-presidency was a praiseworthy act, for this gentleman's executive powers were exercised with splendid results at the inception of the charity, and his co-operation at the present time will undoubtedly be invaluable. With such capable people as Messrs. Miner, Palmer, Colville, Mallory, Harrigan and their associates at the helm the organization is in a fair way to attain that prosperity and usefulness which it should be the desire of every man and woman in the profession to promote.

The Fund has been performing unquestionably a vast amount of good. But the drain has been large and the income during the past year less than it should have been. We are certain that if actors generally were cognizant of the great work the Fund is doing they would unhesitatingly tender it universal support. The membership should be increased at once. Every professional should feel that it is not only a duty but a privilege to associate himself with the charity. The dues are trifling—they are within the means of all. The profession numbers about eight thousand people. If only one-half would embrace the opportunity of membership, the income thus derived would make the Fund self-supporting and entirely independent of benefits or any other scheme for raising money.

In the near future THE MIRROR proposes to review the work performed by the institution *in extenso*, in the hope that the splendid showing thus presented will bring its utility home to every member of the profession and bring about a large increase of membership.

The Fall Season.

The Fall season began under the most favorable auspices Monday evening. The weather was most propitious and the public were found responsive. Every one of the seven theatres which presented new plays or change of bill was liberally patronized. Of the four productions two at least are likely to prove successful. Investigation and A Mountain Pink are successful, although Called Back proved a disappointment.

Next Monday night will usher in Theo at Wallack's in the latest Parisian opera bouffe, and at the Union Square another play by Mr. Tillotson will be submitted for public approval. For each week during the month some novelty is set down, so play-goers and first-nighters have a busy time before them. There is activity in all directions, and the Fall season, auspiciously begun, is fraught with unusual interest to the theatrical people and their observers.

Amusing Mistakes.

A good name has been held to be beyond price. Nevertheless, the market of nomenclature sometimes takes a sudden tumble, and reduces the value of a healthy patronymic to little more than sounding brass and a tinkling cymbal.

Two curious examples of such a result have lately fallen under our notice. In one a knowing Washington correspondent of a leading Boston paper exploits himself upon the reminiscences of the old Jefferson theatrical family as they flourished years ago, naming as one of its scions Mrs. Chapman, afterward so great a favorite in this city as Mrs. Richardson, of the old Park Theatre. Mention is also made of "Mrs. Joe Jefferson, the mother of Charley Banks, the well-known comedian, by her first marriage, a pleasing actress and charming vocalist."

We have no doubt that Mrs. Joe Jefferson was both pleasing and charming; but we doubt whether she had a son named Charley Banks. We rather think the epistolary historian failed to have in his mind that the son was one Charles Burke, than whom no better character comedian or more accomplished artist ever appeared on the American stage. Charles Burke was re-christened Banks. He was an actor, a musician, a linguist, a dancer—in all of the very best. Whoever remembers him acting with his half-brother, Joseph Jefferson, at the old Chatham, has in his theatrical gallery a picture that can never be superseded.

Another misnomer, though not relating to an actor, partakes largely of the comedy element, and can have justice done to it only by recital of a paragraph from one of our principal dailies to the effect that a social journal in London asserts that "all attempts on Mr. Hills by fortune-hunting Englishmen are vain, as his daughter is married to a gentleman named Weeks, and the gentleman whose name is so spelled is described as the proprietor of the New York *Tribune*.

In this effusion it is quite obvious that the faithful chronicler had in view the noted passage in "The Pickwick Papers," in which we are informed that on the approach of Count Smorltork at Mrs. Leo Hunter's celebrated *fete champetre*, Mr. Pickwick saluted the Count with all the reverence due to so great a man, and the Count drew forth a set of tablets. "What you say, Mrs. Hunt?" inquired the Count, smiling graciously on the gratified Mrs. Leo Hunter. "Pig Vig of Big Vig—what you call lawyer, eh?" "No, no, Count," said the lady; "Pick-wick." "Ah, ah, I see," replied the Count; "Peek, Christian name; Weeks, surname. Good, ver' good. Peek Weeks, how you do, Weeks?" "Quite well, I thank you," replied Mr. Pickwick, with all his usual affability. "Have you been long in England?" "Long, ver' long time; fortnight—more."

As a rapid gleaner of names, the London correspondent of the modern press can, we think, give the Count odds.

Personal.

DANIELLE.—Above is a portrait of Mattie Danielle, a very clever comic-opera soprano. She is well and favorably known in Australia, and a season or so ago was a member of the Fay Templeton Opera company. Recently she sang second to Catherine Lewis during the latter's engagement at the Spanish Fort, New Orleans. Miss Danielle is now in this city, and although she has been the recipient of several flattering offers, has not yet signed for the season.

CHAPLIN.—George D. Chaplin will be Januschek's stage manager.

GRANGER.—Maude Granger will play the leading female role in Lynwood.

LEE.—The severe sprain which Amy Lee received to her knee is quite well.

WILSON.—Arthur Wilson will play Von Folbath in Falka for the first time on Monday in Chicago.

MANTELL.—The photographs of R. B. Mantell as Claude Melnotte are having a very large sale.

CROUSE.—Charles J. Crouse has arrived from Denver and is ready to pilot the Troubadours again.

ST. QUINTEN.—Lizzie St. Quinten is still in Toronto, where she is carrying on a precarious opera season.

JARBEAU.—Vernona Jarbeau receives very great applause and bouquets nightly at the Star Theatre.

YEAMANS.—Mrs. Annie Yeamans has added another button to the string of her successes at the Comique.

HARRIGAN.—Edward Harrigan feels flattered by the criticisms of the New York press on Investigation.

MINER.—If at times a little impulsive, Harry Miner is certainly an energetic President of the Actors' Fund.

MORDAUNT.—Frank Mordaunt made quite a hit in Damon and Pythias at the National Theatre last week.

COTTRELLY.—It is probable that Cottrelly will devote herself in future to the drama and forswear comic opera.

THORNE.—Blanche Thorne still holds sway over the attendants at Niblo's, dividing the honors with Pauline Hall.

WHEATCROFT.—Nelson Wheatcroft has added to his reputation by his performance of Benton Blair in Separation.

HASTINGS.—Despite many excellent offers, Alice Hastings will remain in Roland Reed's company the present season.

REED.—Roland Reed has grown a moustache during the Summer. It will be sacrificed to the necessities of Chuck.

WILSON.—The acting of George W. Wilson in the dual rôle of the Twins is highly commended by the Boston press.

FULFORD.—Mr. and Mrs. Robert Fulford (Annie Pixley) leave for England this week. They will be absent all the season.

JANISCHOWSKY.—The pictures and photographs of the Casino prima donna are having an extensive sale among the ladies.

LEWIS.—Jefferys Lewis has written to John A. Stevens from Australia that she desires to return to America and to his management.

FORREST.—Arthur H. Forrest has been specially engaged as leading support to Lizzie Harrold who opens in Williamsburg on Monday.

COLLIER.—Edmund K. Collier is receiving great praise for his performance in Storm-Beaten. The author has personally thanked him.

HART.—Tony Hart had only three rehearsals of his part in the new play at the Theatre Comique, yet his McKenna is the gem of the piece.

ROSE.—Willie Rose is considering an offer from John P. Smith to do the preliminary skirmishing for Crushed. He will very probably accept.

FRENCH.—T. Henry French states that he is not interested in the Mallory-Palmer combination for the purchase of foreign plays, as has been stated.

WILLIAMS.—Jesse Williams is endeavoring to raise the standard of the entertainments at Koster and Bial's by giving selections from grand opera.

ELLIOTT.—Arthur Elliott, the Australian actor, formerly with Rhea, has been specially engaged for Lynwood. He is the husband of Louise Pomeroy.

RANKIN.—McKee Rankin, whose portrait appears on our first page, reopened his Third Avenue Theatre with *Ly on Saturday evening last.*

CARSON.—Emma Carson has returned to the city to prepare for the Bluebeard season.

DICKSON.—Charles Dickson will remain with Robson and Crane's company another season.

MAGLE.—John G. Magle, who has been occupying a desk all Summer at Alex. Brown's, has gone West to attend to the opening boom of the Hanlons.

GODFREY.—Carrie Godfrey will appear in Adonis at the Bijou to-night. She only arrived in town on Tuesday, and three managers desired to secure her.

STANDISH.—Walter Standish's first attempt at dramatic authorship, in Fickle Fortune, is a good one. Great things are expected from his new play for Emmet.

CARPENTER.—Frank Carpenter, the artist, is engaged upon the portrait of a lady amateur who is to be the first roadster (road star) of the New Lyceum Theatre.

MULLE.—Ida Mulle, the pretty Cupid of Orpheus, is desirous of returning to the Bijou management. She claims to be considering the usual "numerous offers."

STANHOPE.—Adeline Stanhope was highly successful in her performance of the leading rôle in the Sea of Ice on Monday night at the Brooklyn Grand Opera House.

FROHMAN.—Dan Frohman announces his intention of resigning from the Madison Square Theatre management next December. This step has been contemplated for some time.

MADDERN.—Several authors have offered to write plays for Minnie Maddern. Two well-known stars wished to purchase Caprice. At present, however, Miss Maddern is satisfied with the play.

BANDMANN.—Daniel Bandmann, who is in San Francisco, failed to secure a company to play his way East from San Francisco. Mr. Bandmann is reported as being desirous to return to England.

HOWSON.—John Howson plays Mr. Hackett, of Nyack, in The Seamstress, next week at Haverly's Theatre, Philadelphia. His engagement is for three weeks. The part is a character farce old man.

BRYTON.—Fred. Bryton intends spreading himself in the parts selected as off-night performances of Clara Morris' company. He will be given prominence by Manager Goodwin in the advertising department.

MILN.—George C. Miln opened his season at Manitowoc, Wis., on Monday night. He is supported by Adele Payn, and the repertoire comprises Macbeth, Othello, Richelieu, Richard III., Fool's Revenge, Romeo and Juliet, Damon and Pythias and Lady of Lyons.

PORTEOUS.—Martha Porteous has arrived in the city from New Orleans. She states that she received all her salary and her fare home. Miss Porteous was more fortunate than other members of the late Salter Opera company. The lady has not signed for the season.

SINCLAIR.—E. V. Sinclair and his wife (Maude Clifford) have just returned from Jamaica, where they have been giving select entertainments for the past three months. They report a successful season. Mr. Sinclair is with the Hanlons. Mrs. Sinclair has not yet signed.

The Smith-Corelli Fracas.

Six weeks ago, C. H. Smith, manager of the Genesee Park Theatre at Rochester, and also interested in other theatres in New York State, formed an opera company to play for four weeks. As usual in such Summer operatic ventures, the weather or something else interfered with the temper of the people and management. Blanche Corelli, who conducted an eight weeks metropolitan season of opera at cheap prices with some success, was engaged by Manager Smith as prima donna. Differences occurred between them which caused the season to be closed abruptly in Syracuse last week. Miss Corelli called at THE MIRROR office yesterday and complained bitterly of the manager's treatment of her. Her arms and shoulders were bruised. These, she says, were injuries inflicted by Smith.

"Shortly after my season at the Cosmopolitan Theatre," said she, "Mr. Smith engaged me for a season of four weeks at a salary of $125, to be paid weekly in advance. We opened in Oliverte at the Buffalo Music Hall; but on arriving there I found that several of the principals were not on hand. There were only six people in the chorus, no stage manager, and no libretto. At first I almost determined not to go on, but I was persuaded to do so; so I rehearsed the company and took general charge of the stage management, besides copying off the various parts from my own score. Several outside people were pressed into the chorus, and Oliverte was given for a week in the best manner possible with such materials. Billee Taylor was billed for the following week, but we gave The Mascotte instead. We next appeared in Rochester at the Genesee Park Theatre, under the same circumstances, and went thence to the Wieting Grand Opera House at Syracuse for the next week. Here I found that this inferior opera company had been billed as the Blanche Corelli company, which made me indignant. On the Saturday night we were playing Billee Taylor I found that we had only about $43 to take my maid and myself to New York and pay our board bills. Before I went on I asked Mr. Smith for $25. He declined to give it to me, used language not to be repeated, and snapped his fingers in my face. I put up my hand to protect myself, when he seized me and threw me against a brick wall. He then left the theatre and sent a policeman to arrest me. I was taken to my dressing-room. Manager Lehnen, hearing of the affair, became very angry and ordered the policeman away. When we closed, Smith owed me $115, and the company were behind-hand in salaries generally".

Shortly after Miss Corelli had left THE MIRROR office Mr. Smith called to make a statement. He said:

"The facts of the case have been so misrepresented by Miss Corelli that I would like, under a notary's seal, to testify to the truth, in justice to the public, to managers, the company and myself. When I determined to give a season of comic opera I sent Carlo Torriani to New York to engage a company. He secured some very good people for the opening in Buffalo four weeks ago, including James Sturges, George Gaston, Alonzo Hatch and some twenty-four people. I could not secure Louise Searle as prima donna, as we wished to open in Olivette, and she desired more time to prepare than Messrs. Meech Brothers and myself could give her, it being Race week. I had to fall back upon the only disengaged prima donna—Miss Corelli. She wanted $125, but I offered her $400 for four weeks. She said she required more, so I said I would call it $125 for the first week, payable in advance, and $100 a week afterward. I gave her $50 down and $75 on the following Wednesday. Afterward she received her salary before it was due each week. Business was bad, and I soon realized that my engagement of Miss Corelli was a mistake. The operas were very well given, the first week costing $1,155. Business continued very bad, and the fourth week, having already lost a great deal of money, we opened at the Wieting Opera House to still worse business, I think the figures, which I can give, will prove that Miss Corelli was a poor drawing attraction, despite that she continuously and offensively claimed the title of prima donna and star. On Saturday night she refused to sing unless I advanced her $50, being the balance due her. I refused to do so. She then became violent and abusive. Manager Lehnen expostulated with her, telling her she was foolish to act so. She still refused and said she would return to New York. I then arranged to have Marie Heath play the part, when Miss Corelli began abusing the lady and threatened her with personal violence. She sprang upon me, trying to scratch my face. I seized her by the arms and forced her into a corner, threatening to put her off the stage. Manager Lehnen sent for a policeman to eject her, when she became calm. She then offered to play the part for her ticket home—$5. I told Mr. Lehnen to pay it to her, and the opera was given. The balance of the $50 I will place to my credit as fines for her conduct. I owe no one member of the company any money, excepting one lady the sum of $5, and I cannot find her address. Manager Lehnen and the company will confirm my statements."

They Grow Together.

A casual reader of THE MIRROR might not bear in mind that he, if professional, had an interest in the laying of a railway on Broadway, which is now agitating capitalists and other functionaries. In reference to his personal aptitudes no man has a more extended or vital interest in every foot of rail placed on the soil of this island.

Many years ago William E. Burton used to make it the principal business advantage of his Chambers Street Theatre that it was the virtual terminus of some half a dozen lines of conveyance, in that respect making his house of easier access at that time than any other place of amusement in the city.

The cars concentrate the population and allow managers to draw upon the whole topographical circuit, including Brooklyn, Jersey City, Harlem, and all the other suburbs within a reach of from twenty-five to fifty miles. This far-reaching cleavage cannot fail to liberalize the Theatre and in the selection of methods of amusement to adopt cosmopolitan standards, and create and secure audiences who will not be satisfied with parochial views and local manipulation.

The *odor* of the drama in European countries is ascribed in no small measure to the existence of great centres, such as Berlin, Vienna, Paris, London, which represent such a world of auditors and critics within itself. It is this that makes the Paris playhouse, according to the conditions of the French tastes and intellect, a chartered libertine—raises the drama of London, in its better efforts, to a manly grade—and imparts to the dramatic world of Berlin the domestic truth and interest which all recognize as vital to Germany.

Under like influences our theatre, here in New York—with its electric radii from all points of the compass—cannot fail to become truly national and vernacular; to present a healthy, wholesome, truthful reflex of the American *genus loci*; and secure Columbia, in her right mind, for our special muse and patron in the pathos of Tragedy, Comedy, Opera and Burlesque—all racy of the soil and fragrant of the home atmosphere.

The Usher.

In Ushering Hand him who can! The ladies call him, sweet.
—Lover's Lenna's Love.

Rankin's women ushers are a great institution. They are neatly uniformed, they treat people politely and they take visitors to their seats quickly and without any noise or fuss. Play-goers often complain of the arrogance and discourtesy of ushers—here is the way for managers to remove the cause. Men aren't suited to the work. I would suggest to Rankin, however, the inadvisability of advertising his new departure. "Lady ushers (why lady) in attendance" reads too much like the "lady cashiers" held out by Bowery dive proprietors as a trap for the unwary.

* * *

The union of Palmer and Mallory is a capital one. The alliance is destined to prove one of the strongest ever identified with New York management. It represents brains, tact, shrewdness and wealth—a rare combination of desirable elements. As yet the plans of the new firm have not been fully agreed upon, but the scheme of a large theatre for important productions gives promise of great things. Public and profession alike have cause to exchange congratulations over the matter.

* * *

The first-night audience at Called Back was largely composed of distinguished persons. The nobs of the literary and dramatic professions, and the nobs of society and club circles, were present in force. There was a disposition to receive the play kindly, but the dreariness soon dissipated that feeling and substituted a spirit of mild cynicism which took the form of gentle guying on more than one occasion. For instance, at the end of the first act, when the whole company was called for and only Mr. Mantell and Miss Millward responded, the applause was kept up, and when Ferguson appeared a perfect yell burst from the spectators' throats. Then there were cries for "Flocky," and C. P., looking like Henry Irving during a wind-storm, rushed out to be treated to a similar demonstration.

* * *

But if the play created disappointment it was nothing compared to the effect produced by Mantell's performance. The young man was expected to do something which would justify the reputation he achieved so suddenly last season, and his utter failure was therefore the more sensibly felt. He must congratulate himself now that he thought better of the starring idea originally contemplated, and Mr. Mallory is no doubt likewise rejoiced that that $500 a week contract has been brought down to something like a rational figure.

* * *

Harrigan has scored again. What a remarkable record of successes this dramatist is achieving. Except when he deserted local comedy and tried his pen at Irish melodrama, he has never once slipped up. Investigation possesses such an innumerable array of merits that one forgets the loss of the Mulligans, their friends and enemies. As I have often said, the Theatre Comique is the only home of really American drama we have. True, the phase of character presented are humble, but Harrigan's art is good art nevertheless, and his stage is the only one whereon are continuously presented scenes and people that truthfully depict native characteristics and customs.

* * *

Gaus has got a queer Dick for a press agent. His name is Castelli, and he deluges the newspaper offices with ill-written reams of puffery for Theo and her troupe. No doubt the dramatic editors are grateful for points if they be in the way of genuine news or gossip, but such stuff as that perpetrated by the industrious but misguided Castelli is an unmitigated nuisance.

* * *

The *America*, expected to arrive this morning, has aboard a bunch of notabilities. Lotta is among them, and so are Janisch, Rose Coghlan and Oliver Doud Byron. Lotta and Janisch will immediately begin rehearsing their companies. Miss Coghlan will rest quietly until the opening of the regular season at Wallack's.

Sargent's Roving Commission.

On Saturday, Franklin Sargent, the director of the Lyceum Theatre School, leaves the city upon a short tour. The application for admission from the various cities have been distributed, and the applicants notified as to the date upon which Mr. Sargent will arrive in their neighborhood, in order that he can personally interview them, and save their time and expense in coming to New York. Chicago, St. Louis, Buffalo, Cincinnati, Philadelphia and Baltimore are the trysting-places appointed. Over four hundred people have already applied, and they still come at the rate of five a day.

Max Freeman will be one of the professors at the Lyceum School, and he is already installed in West Twenty-third street, where several class-rooms have been established.

Called Back Troubles.

Hearing that the first production of Called Back had not been without its mishaps, a MIRROR reporter called upon David Belasco in quest of information. In reply to a question of the scribe, the author said:

"It is true that on Tuesday of last week I was very much annoyed at the rehearsal of the play. I wanted to keep it strictly private, but I found several persons in front, among them Dr. Mallory and A. M. Palmer. I did not consider this the proper thing, and told them so. I am sure Mr. Palmer does not blame me. After most difficult rehearsals for many hours with a large cast, I found that my troubles did not cease when the curtain went up. I think it would be hardly possible to give a smoother first-night, and in this respect the papers support me. No one in front knew anything about what was going on behind the scenes. When Mr. Mantell's time to go on came, he was as pale as a ghost, for he knew what was expected of him, and that it was, so to speak, the turning-point in his career. He braced up, however, and, in my opinion, was most successful.

"Having attended to Mr. Mantell, I found Miss Milward in even a worse state of nervousness. She could not stand up, and when her music cue was given she swooned away. Judge of my feelings. I took her to the entrance door and literally pushed her on the stage. She recovered, but had to be carried to and from her dressing-room each time she went on. After the curtain fell she remained in a swoon fully three-quarters of an hour, and a doctor was present all the time. I never saw such a nervous set of people in all my life."

Mr. Belasco did not refer to his own experience upon the first production of May Blossom—except upon inference.

McCaull's Hopes.

Within a few days the results of the long strife at the Casino between the Aronsons and Colonel McCaull will have been decided. Yesterday, with the idea of ascertaining the situation of affairs, a MIRROR reporter visited the Colonel and found him busy with arrangements for the fray. Said he: "If you keep your eyes and ears open you will hear and see something that will astonish you and the public. I have a strong case, and do not propose to allow anyone to accept everything that the opposite side say without hearing me. I have kept faith with the public, with the artists and with the stockholders, and it will open their eyes as to the real state of affairs. The only interest I will have until after the elections in the Fatinitza company and The Little Duke. I am devoting all my time and energy toward the solution of the Casino troubles."

The Aronsons, when approached, simply smile, and say they are content to let the stockholders judge for themselves as to what is best.

The Actors' Fund.

Last Thursday the Trustees of the Actors' Fund mustered in force at the first meeting of the season. Several subjects were discussed, the first brought before the board being Colonel Sinn's proposition that the annual benefit should take place in the Fall instead of in the Spring. At the mover's request, however, the matter was laid over. Samuel Colville's motion that local committees should be formed in each city and town was also, at his request, laid over.

President Miner inquired into the present hospital accommodation for patients, and suggested that the Commissioners of Charities and Correction be approached in order that a room in Ward's Island Hospital be secured for the Fund. Colonel Sinn and others opposed the matter, as it would be regarded as an improper place to send actors. The matter was referred to the executive committee.

Edward Harrigan moved that Louis Aldrich's motion, carried at the annual meeting of June 3 and confirmed by the trustees' meeting of June 12, for the voluntary provision in actors' contracts of the payment of five per cent. of their salaries to the Fund, be reconsidered and withdrawn. A long discussion ensued, in which all present condemned Mr. Aldrich's project. By a unanimous vote the project was thrown aside.

As a substitute Colonel Sinn proposed that the secretary notify the managers throughout the country of the rescinding of the resolution, and forward them books asking them to collect subscriptions for the Fund and forward them. Colonel Sinn's motion was carried.

Several complimentary letters were read from managers and well-wishers throughout the country, promising their interest and assistance.

President Miner called for a statement of the persons relieved since the foundation of the institution and the number buried. The secretary referred to the records and answered: "The Actors' Fund has relieved 449 persons since it came into existence and buried in a proper manner seventy-four people." To this statement President Miner spoke:

"And yet they say the Fund does no good. Mr. Secretary, please notify the press of these figures."

A letter was read from Harry Edwards, asking that his resignation as secretary be accepted, as absence from New York prevented him from attending to the duties. A letter was also read from William H. Henderson, tendering his resignation of the office of first vice-president and trustee, which was regretfully accepted, and the secretary was instructed to notify Mr. Henderson of the regrets of the Board at losing him. A. M. Palmer was elected his successor.

The appointment of a secretary was discussed, and, in the unanimous voice of the meeting, it was agreed to postpone the appointment until the next meeting, the secretary in the meantime to seek for the position a gentleman not a member of the theatrical profession.

Among those present were Harry Miner, Marshall Mallory, Samuel Colville, Col. Sinn, Edward Harrigan, Ben Baker and the representatives of the press.

The Boston Bijou.

H. B. Loundale, formerly business manager of the Standard Theatre in this city, has been appointed to the same position at the Boston Bijou Theatre in place of the late George Tyler. Sallie Reber is engaged for the season as prima donna, with a stock company. The regular season will open on Nov. 10 with The White Sergeant, now in preparation. The management are using every exertion to effectively fill the gap made void by the unfortunate death of the late business manager.

The Fizz-Bang-Boom Break-up.

Four of the company which Gale and Spuder engaged to go to San Francisco with Fizz-Bang-Boom called at THE MIRROR office yesterday with serious complaints about their treatment by that firm. Donald Harold, Frank Wills and Kate Foley are still in California. Miss Foley has joined her husband there. Arthur Moulton, Blanche Moulton, A. Z. Chipman, W. Thompson and Carrie Godfrey are in New York. W. H. Gale and wife and Louis Spuder and wife, who accompanied the party, arrived here on Tuesday. When in Denver, W. H. Gale, who is regarded as the cause of failure, telegraphed to a friend in New York to sue THE MIRROR for $25,000 damages for an article which appeared in a former issue.

The company all complain that W. H. Gale received all the moneys and lived very extravagantly, neglecting to provide printing or railway fares. It is alleged that when the two managers arrived in Chicago they had $50 capital to work the enterprise. The advance agent was only given two days to bill and boom the piece in San Francisco, and had no printing with him.

TELEGRAPHIC NEWS.

Rhea in Yvonne.

[BY TELEGRAPH TO THE MIRROR.]

WILLIAMSPORT, Pa., Sept. 3.—Mlle. Rhea opened her season here on Monday night, presenting her new play, Yvonne. The play was well received. Personally, Rhea was given a grand ovation. The audience was very large. The stage setting was superb, the costumes gorgeous. Your correspondent leaves criticism of the play to the critics of the larger cities. But Mlle. Rhea must have been highly flattered at the auspicious opening of her season.

An Opera Company Disbands.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, Sept. 3.—The Acme Opera company has disbanded. This company replaced the late Salter company at the Spanish Fort. Fulton's Juvenile Minstrels opened at Werlein Hall on Tuesday night to a large house and scored an emphatic success.

Hilton Hobbs' Opening.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, Sept. 3.—Hilton Hobbs opened in Love and Law at the Wieting on Monday night and scored an emphatic success. It proved highly pleasing to a crowded house. Mr. Nobles' acting was very favorably commented upon. His support is more than excellent.

My Partner Greeted.

[BY TELEGRAPH TO THE MIRROR.]

ST. PAUL, Sept. 3.—My Partner was greeted on its opening night at the Grand Opera House by a large audience. The old favorites in the company were warmly welcomed.

The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Sept. 3.—The regular season opened auspiciously on Monday night. Thomas W. Keene, at the Opera House, and the drama Burr Oaks, at Library Hall, drew large houses, as did also Harry Williams' Academy and Harris' Museum.

The Grocery Crowded.

[BY TELEGRAPH TO THE MIRROR.]

COLUMBUS, O., Sept. 3.—Dan Sully with his Grocery has reached the Western country. The play was received with roars by a large audience at the Grand on Monday night. The Romany Rye had an equally good house at Commodi's. The prospects for a big week's business at both houses are bright.

That Wonderful Book.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Sept. 3.—Business opened 31st with a boom all along the line. At Heuck's New Opera House the Barlow-Wilson party gave two Sunday performances to crowded houses, while at the Grand an almost equally large attendance greeted the opening of the Hanlons. Hewett's Masettes opened at the People's with a Sunday matinee, and were liberally patronized. The entertainment furnished is patterned largely after that of the Vokes Family.

John Hartin's Wonderful Book, brought out for the first time Sunday night, attracted a big attendance at the Bijou. Hastily outlined, the play defines in an enjoyable manner the tribulations of an indulgent father whose ambitious daughter is desirous of achieving fame in a literary way. The young lady in question is the proud authoress of a wonderful book, entitled "The Maiden and the Pirate," but obdurate publishers have refused to bring out the literary gem; so as a *dernier resort* the parent resolves to bring it out dramatically. The speaking parts are copied and entrusted to members of the household, to be spoken with telling effect, while a newspaper critic (so supposed) is stationed at one of the wings and looks after the descriptive portion of the volume.

The play was quite favorably received, and, with a little retouching and improvement in a few of its scenes, will be "a go" beyond question. The honors of the evening were largely monopolized by Louise Balfe as the literary aspirant. Her excellent stage business aided materially in the success of the play. Ida Tracy, a Cincinnati girl, in the role of Penny, was well received.

Miss Mather's Third Season.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Sept. 3.—Margaret Mather opened her third season at the Court Street Theatre (formerly Wahle's Opera House) on Monday night. Miss Mather appeared as Lady Macbeth, supported by Hilsen Levick as Macbeth and Fred. Peabling as Macduff. The house was large and fashionable, and the calls were frequent. Miss Mather's appearance emphasized J. M. Hill's advent as a Buffalo manager.

The tragedy was mounted in a superb manner, the castle and banquet scenes being especially admired. Miss Mather secured the sympathies of her audience at once and held them to the end. At the termination of both the banquet and sleep-walking scenes unbounded enthusiasm prevailed. Nothing less than a triple recall would satisfy the audience. Hilsen Levick, though somewhat hoarse, filled the role of Macbeth finely. Tuesday night The Honeymoon drew another large house.

Edwin Thorne's Black Flag company opened its season at the Academy of Music. The house was crowded, the two upper tiers uncomfortably so. At the Adelphi, where Ida Siddons' Masseboeufs are on exhibition, a full house was on hand.

Twins a Success.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Sept. 3.—Twins made an immediate hit at the Boston Museum Monday night, with George W. Wilson in the title role. The papers of Tuesday were all full of praise.

The Squire also made a hit at the Park, as did Nobody's Claim at the Howard. Chanfrau played to his old-time audience at the Boston Theatre, and The Wages of Sin and Doll's Girl entered upon the second week, respectively, at the Globe and Bijou to good houses.

At the close of the third act of Kit at the Boston Theatre Monday night, D. J. Maguinis, who made his old hit, recently owned by Chanfrau himself, as the Major, was presented with a double-barrelled shotgun by H. A. McGlenen. The critics will now be careful how they criticise "handsome Dan."

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

SCHENECTADY, N. Y., Sept. 3.—Only a Farmer's Daughter drew a house packed to the doors on Monday night. Lillian Lewis was highly praised for her work in the leading role.

CINCINNATI, August 31.—The Hanlons opened to-night at the Grand Opera House to standing-room only. JOHN G. MAGEE.

ST. LOUIS, Sept. 1.—Lizzie Evans appeared in Dew Drop at the Grand last night. Recalled at end of every act. Decided hit.

NEW HAVEN, Sept. 2.—The New Haven Opera House, looking within like a prettily arranged flower-garden, was thrown open for the first time to the public last night under its new management. Estrella, presented by the Wilbur Opera company, was the attraction. Charles F. Pidgin, of Boston, and Manager Samuel Fort, of Baltimore, were noticed among the first-nighters.

W. H. Gale, late of Gale and Spuder, arrived in the city on Tuesday. He says he intends making a statement on the burning of Fizz-Bang-Bomb and the late Gale and Spuder disruption. Harry Smart is on his way from Chicago.

Professional Doings.

—Mary Dickinson arrived from England on Saturday.

—Robert Fisher goes with the Clara Morris company.

—Aimee began rehearsals of her company on Monday.

—The Monte Cristo company, being filled, is rehearsing daily.

—Rudolph Strong and Perry Holden will appear at Lynwood.

—May Stebbins joined the cast of May Blossom on Saturday.

—Frederick Solomon is to manage Lulu Hurst for the present season.

—W. G. Smith joins Robson and Crane in Boston for rehearsals.

—Arthur Houlton arrived in town yesterday from San Francisco.

—John H. Robb left for Chicago on Friday last to join Gus Williams.

—H. C. Hunted will be business manager of Janauschek this season.

—Theo has played Madame Bonbon over two hundred times in Paris.

—Marie Heath will be a member of the Catherine Lewis company.

—Edward Seaburn is busily engaged in rehearsing his Cracked company.

—Large orders have been given for David Belasco's scenes in investigation.

—John Murphy's company left town yesterday to begin their season at Norwalk.

—George Barr, wife and child, late of the Silver King company, go with Neil Burgess.

—James T. Maguire has been re-engaged as treasurer of the Fourteenth Street Theatre.

—Brooks and Dickson state that the company to support Ristori will be engaged in America.

—Rehearsals of Janauschek's company in Life began at the Fourteenth Street Theatre on Monday.

—John J. Jennings is being starred jointly with F. de Belleville and Eleanor Carey in the Silver King.

—The Shattuck company opens in Chicago on the 8th. General Barnes will travel with and manage it.

—Sheldon Thurston will attend to the agency part of Brooks and Dickson's business during their absence on the road.

—The Pavements of Paris continues doing a good business. John Ridgely is constantly telegraphing the receipts.

—James B. Dickson, who went to San Francisco to superintend the production of In the Ranks, returned on Saturday.

—George Byron, a leading man of some repute in London, will come to America next season, having received offers.

—W. Tillotson is back again at the Grand Opera House, where crowded houses have been the order since the opening of the season.

—The Constance Rose and Co., Limited, is the title of the piece which Kiralfys' company will produce at the New Park Theatre on Monday.

—Malbourne McDonald will play the part of Jack Henderson in Captive during Minnie Maddern's engagement at the Brooklyn Park Theatre.

—Many leading men, hitherto in the employ of good salaries, find themselves without engagements up to the present, as they decline to accept a reduction.

—Although their company is nearly perfect, after six weeks' performances in Chicago, Rice and Dixey are holding rehearsals day and night at the Bijou Opera House.

—Several actors who left to join Barrett's Opera company in Toronto on Thursday last returned unexpectedly on Sunday, with bitter complaints against the management.

—J. H. Benedict has a play under consideration by the New Park management. It treats of life among the Mormons. It was produced at Denver to-day, and is to have runs.

—When Felix goes on the road, Allen May will take Genevieve Reynolds' place at the Casino, while Rose Leighton will play Madame de Boynton's part in Fatinitza. Jay Taylor will replace Frank Tannehill.

—Richard Stahl, leader of the orchestra of the Wilbur Opera company, was recently presented with a gold-mounted baton at Halsworth's Garden, Cleveland, after the fall of the curtain on the first act of Gretchen.

—Helen Sedgwick is busily preparing for her debut as a star on Nov. 17 in Silver Spur. During last season Miss Sedgwick was called upon to play the star part in A Messenger Pilot, and so pleased Manager E. T. Stetson that he signed a contract the following day to star her for five years. Miss Sedgwick's part in the Spur will be something after the style of Lotta's Bob, and the young lady will introduce specialties. Miss Sedgwick has been for some months practising the banjo.

—Rehearsals have already begun by the Wilbur Opera company, of the new American opera, "Lee-li-um," by Richard Stahl and Earl Marble, to be brought out at the Baltimore Academy of Music, Nov. 10. The following will be the cast: Thomas Morris (Lord of Hiawatha), William A. Newborough; Miles Standish, K. C. Black; William Faulkner, J. E. Conly; George Bradford, H. Howard, John Doty, John Brand; James Etheridge, Henry Meyer; Me-da-co-ti (an Indian medicine-man), Ed. Chapman; Lee-li-um (called the Dancing Fawn), Susie Kirwin; Harry, Georgie Knowlton; Betty, Annie Summerville; Eunice, Annie Meyer.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

wants a divorce, which, according to her husband's candid avowal, would leave him penniless. After three acts of blunders in which Meyer Suits endeavors to rid himself of the infant and prove his innocence to his wife, Tim Tracy very well acted by Harry Haskell, who is a sort of mutual friend of the family, gets matters straight and all ends happily.

Mr. Knight has a very difficult, suggestive part, which shows him to very great advantage, while Mrs. Knight as Bessie, "a girl with an idea," has but little to do—but very little to please her numerous admirers. George W. Monroe as Bridget, with his wonderful make up and his gag of "Eh? did I hear you," kept the house in roars of laughter. Bonita Bartlett as young Mrs. Suits looked very pretty, but was terribly awkward with her arms; they appeared to be continually in her way. Theresa Newcombe as Mrs. Bessie Suits, the typewriting wife, acted with great spirit. Charles McCarthy as Gue Long, the Chinaman, was very good indeed, both in make-up and acting. He also appeared as Peabody Budder, an imitation of the Lone Fisherman, never speaking a word throughout the piece, but coming on at the beginning and end of each act, measuring everything on the stage with a tape-measure and then disappearing. His continued appearance became monotonous. Some of the songs were pretty, while the omission of others would greatly improve the performance. "I Love and Love Thee," duet between Meyer and Rosa, is too long, and not at all pretty. Were it omitted, or some pretty one, such as "Let us Suppose," from Saggar student, introduced, it would greatly improve the piece. "Not Much," between Suits and Tom, was rather stupid. "To Whit to Who," quartette between Nellie, Tom, Rosa and Meyer, was exceedingly pretty, and was well sung, an encore being insisted upon. ("My Pretty Baby" was pretty but poorly sung by Rosa. Miss Bartlett has many cursory stage tricks in her method of singing, which, if dropped, would make her voice sound much more pleasing. "The Band," quartette by Nellie, Tom, Rosa and Meyer, was exceedingly catchy and bright. "Eh—Did I Hear You?" by Bridget, was the hit of the evening, while Gue Long's song and "I am a Nervous Man," by Speckleust, if omitted or changed, would improve the act.

The play was repeated on Tuesday, Wednesday and Thursday nights. Barry and Fay were underlined for Friday, but Barry failed to put in an appearance at the theatre—ditto the orchestra.

NEW YORK.

ALBANY.

Music Hall (Jacobs and Proctor, managers): This hall was reopened for the regular season on Monday, August 25, and during the entire week with two performances daily, drew large business. The initial attraction was Duprez and Benedict's Minstrels, and the entertainment given by them was to a great degree meritorious. The first-part singing was good, although varied with too many stale jokes. The specialties and dancing were good, and the performance of Ozalo, the Aerial King was one of the best things of the kind ever seen here. The only decidedly weak part of the programme was the afterpiece, and that was simply wretched.

Lisetta Eliani, in the Boarding School, was the attraction at the test show, and the performances of the familiar skit was well done and provocative of much amusement. Lisetta Eliani, Jeanette Weston, James Radcliffe and Harry Mack were excellent in their respective roles, and the remainder of the cast did not offend.

At Music Hall the attraction for the current week is Harry Montague's Dude comb., and at the test an excellent variety bill is advertised. Buffalo Bill and his Wild West are at the Island Park course for the first half of this week and will doubtless do a large business, as it is just the kind of an entertainment to take well here.

BUFFALO.

Academy of Music (Meech Brothers, managers): An auspicious week signalized the season's opening at this house last week. Harry Miner's Silver King co. played to a succession of full houses, some nights overcrowded. De Belleville and Miss Carey as Wilfred and Nellie Denver were very acceptable, and received unlimited applause. The acting of John Jennings, as the old servant, Jaikes, was well done, and came in for deserved appreciation.

Another melodrama, The Black Flag, with Edwin Thorne in the title role, opened 1st. The Flag will flutter for a week.

Music Hall (Meech Brothers, lessees): An Adamless Eden occupied this Hall, August 27. A fair-sized audience, mostly of the male persuasion, sat through a very slim performance. Excelsior week of the 8th.

The Adelphi (Joseph Lang, manager): Opened its season 1st, Ida Siddons' Mastodons being the attraction.

Court Street Theatre (J. M. Hill, manager): This is the new christening which has been given to the late Wable Opera House. The house has undergone such an interior change that it is hardly recognizable. Margaret Mather inaugurated the season, 1st, appearing in Lady Macbeth. The Honeymoon will be produced during the week. The engagement is for a fortnight—longer than any star has appeared here for some time. Manager Hill is quietly endeavoring to have his star's reception a flattering one in both an artistic and pecuniary sense. The supporting co., including Milnes Levick and Frederick Paulding, is a strong one. Bostonian and other critics are to be present during the week.

Items: Bunnell's Museum is not behind the others. It opened Monday at St. James' Hall. The Hollywood Family in Cinderella and an Olio co. are the bill.

ROCHESTER.

The past week was usually dull, the only attraction being An Adamless Eden at the Grand, 26th. This is rather a queer show and did not meet the expectations of a large audience. The only entertainment booked for the present week is Milton Nobles in Love and Law at the Grand, 4th, 5th and 6th.

Arthur Leatchford, of the Academy, arrived home from Europe last week. J. J. Collins is overhauling and renovating Washington Hall preparatory to opening his Dime Museum, 9th.

SYRACUSE.

Whitney's Opera House (P. H. Lehnen, manager): The regular season opened 1st with Milton Nobles' co., who remained for three nights, producing Love and Law. The rest of the week will be filled out by the Only a Farmer's Daughter comb. The house presented a fine appearance. The fresco work has all been retouched, and new carpet laid throughout the house.

Items: The C. H. Smith Opera co. ended a six nights' engagement here on Saturday evening. Business was far below expectations, and dissensions arose between Miss Corelli and the manager concerning salary, which was to be $425 for a month's engagement. On Thursday evening the fun began. Billee Taylor was being presented, and between the first and second acts the prima donna made a grand kick, and refused to go on again until her little bundle was produced. Manager Lehnen appeared on the scene, and after guaranteeing her one night's salary the curtain was again rung up. This incident opened hostilities between the proprietor and star which culminated on Saturday with a hand-to-hand encounter from which Mr. Smith escaped with a few scratches and Miss Corelli with black and blue arms. When the time for the curtain to go up had arrived, Corelli made a break for her salary to be placed in her hand, with the most emphatic assertion that the opera should not go on until she was paid. Mr. Smith flatly ordered her off the stage, with the remark that he should substitute Marie Heath. This so angered Corelli that she flew into a violent rage and threatened that lady with violence. By this time a policeman arrived on the scene, and Corelli, rather than cause any more annoyance, consented to go on and finish the opera. After the entertainment the troupe disbanded. Miss Corelli left for New York, Miss Gregory for Providence, and Carrie Sweeney will join the Casino co. Manager Smith says the venture has been a poor speculation from the first.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The 24th week at this house opened Monday night, the attraction being the Dalys and Lizzie Bryson in the popular comedy, Vacation; or, Harvard vs. Yale. The co. was very good, the play throughout well rendered and was received with appreciation by a fair audience. Notwithstanding its absurdity, the play has certainly made a hit. Although the previous appointments and conveniences of this house were of such a nature as not to need any extensive alterations or improvements, the managers have made a few unimportant changes and made the place somewhat brighter and more attractive. Next week, Lizzie Harrold as Mona, in The Rag Picker.

Lee Avenue Academy of Music (C. L. Wagham, manager): Shook and Collier's Union Square Theatre co. in Elliott Barnes' five-act drama of Ruth's Devotion inaugurated the third season at this house Monday night. The audience was not large, but, nevertheless, the company received well-merited applause. The acting was excellent and the scenery—especially the camp scene—placed upon the boards in an exemplary manner. Extensive alterations and needed improvements have been made here; additional private boxes, extra and very necessary aisles to the orchestra floor, a new drop and a general repainting and papering of the auditorium. Next week, Storm-Beaten.

GLOVERSVILLE.

Kasson's Memorial Hall (A. J. Kasson, proprietor): Dr. Bonney and co. appeared Aug. 25, to fair business. On 26 we had Only a Farmer's Daughter, to good business. Kate Claxton, in The Two Orphans, 29th.

TROY.

Griswold Opera House (S. M. Hickey, manager): Jessie Lewis will be the attraction 5th and 6th. Hartley Campbell's Siberia is announced for the entire week of 9th, and will be followed 12th by Harry Miner's Silver King co. for same period.

Rand's Opera House (J. H. McGrath, manager): The only attraction announced is Mlle. Aimee, who will present her new comedy Mamselle for the first time on any stage 11th.

Grand Central Theatre (P. Curley, manager): The season opened out, with the following specialty artists: Tom and Clare Maxwell, Gibson and Ryan, Rose, Hennessy Brothers, Ada B. Bennett, Fields and Leslie, Lottie Rose, and the Trojan favorite, Frank McClone.

Apollo Hall (James A. Hearne, manager): Opened as a Summer theatre and has proven highly successful. In view of this fact it will be continued as a variety theatre throughout the Winter. For the current week Jessie Warner's Female Minstrels are announced.

Arena: Buffalo Bill's Wild West is heavily billed to appear at Island Park 1st, 2d and 3d.

HORNELLSVILLE.

Opera House (Wagner and Reis, lessees and managers): The Lowenburg Family Home Museum co. continued their stay August 27 to 31 inclusive, gave best of satisfaction and drew good houses. Regular season opens 9th, with Dale's Vaudeville co., whose report is now up. Internal improvements are under headway at this house.

Item: Charles Bird, bookkeeper of the Hornellsville Bank, will act as local manager of the house this season. If Charlie's popularity follows him, as it doubtless will, business will "boom."

JAMESTOWN.

Allen's Opera House (A. F. Allen, manager): Big Four, August 26, to light business. Co. will hereafter travel under name of Smith, Waldron, Cronin and Martin's Grotesque Comedy co.

COHOES.

Opera House (P. J. Cullen, manager): Pat Rooney and boys, August 26, to big business. An average variety show. Peck's Bad Boy, 27th, to fine business. Dan Mason as the groceryman is the life of the piece. The orchestra with this co. was out of tune and time. Mestayer's Tourists, 6th.

SARATOGA SPRINGS.

Mr. Rooney drew a crowded house August 27. Kate Rooney was especially excellent. Mr. Rooney himself was all there. The co. is a good one.

Atkinson's Comedy co. appeared in Peck's Bad Boy, 28th. Fair house in face of the rain. The play as well as the co. has been greatly improved since they were here last. The piece created roars of laughter from beginning to end. Dan Mason has established himself a great favorite here. He will start out next season in a new farcical comedy, entitled Two Pills in a Box. Mr. Atkinson, proprietor, also starts out next season appearing in the cast in a new romantic drama, entitled Vandemar and Vivienne.

Clara Louise Kellogg's Concert at the United States Hotel, Friday, was a grand affair. She was greeted by a large and fashionable audience. Large numbers of people were turned from the doors; the hall not being sufficiently large to accommodate the rush. She is a great favorite here and should give a concert at the Town Hall. Miss Kellogg was assisted by Nahan Franko, the violinist, who supplied the place of J. F. Rhodes, who was unable to appear, and Emma Winant, contralto; Fernando Michelena, tenor; Signor D'Ernesti, pianist.

OHIO.

COLUMBUS.

Grand Opera House (Miller and Okey, managers): Opened 1st with Dan Sully's Corner Grocery.

Comstock's Opera House (F. A. Comstock, manager): Week of 1st, Romany Rye.

Pavilion Theatre (James T. Jukes, manager): This week Jarrett and Palmer's Uncle Tom's Cabin.

Eureka Theatre (James Douglas, manager): Opened August 30 with a variety show.

Items: The Continental closed after a very successful season of seventeen weeks at low prices.—Manager Kennedy has joined the Bright Lights, and Mr. Muller remains here for the present.—S. A. Cook will take a benefit at the Pavilion Friday evening.—Bob Farrell will give an entertainment at the City Hall 30th. Hugh Gilroy will be master of ceremonies.—The Dime Museum reopened 1st, with Miss Courtland, the Witch of Wall Street, and Little and Benner's Shadowgraphs as the leading attractions.

DAYTON.

The Grand (Larry H. Reist, manager): I dropped into this house one day last week, and was agreeably surprised at the many improvements being made. The walls are being beautifully papered, chairs repainted and upholstered. The boxes and woodwork painted, etc. The predominating colors are mauve, terra-cotta, and copper with gilt decorations. Last but not least is the new drop from the brush of Arthur B. Wilson, of Indianapolis. It is an original design, and with the exception of the curtain at the Grand at Indianapolis, is the only one in the country. The curtain is 41x38, the largest in this State. The drapery occupies the greater part, the folds falling nearly to the floor, but part about the middle of the curtain and are tastefully drawn towards their respective sides. Back of all this (in the opening) hangs a beautiful white curtain, on which the picture is painted. The picture is a German coast scene, 12x18, and is a splendid painting. Emma Abbott will open the season proper of this theatre 15th and 16th, although Milton Nobles is booked for 12th.

Weidner's Opera House (J. L. Harris, manager): Joseph H. Keane opened 1st, presenting Mrs. Partington.

Items: The Dickson brothers, proprietors of the Grand, were in the city this week,—George Denniwetz and R. W. Lyttle, both members of the Soldiers' Home Band, left for New York to join Duprez and Benedict's Minstrels.—Charles Lange, leading tenor of the Lester Opera co., who has been visiting friends in this city, left for New York.—Weidner's Opera House has increased price of admission from ten and twenty cents to twenty-five and thirty-five. The latter prices will remain during the entire season, except engagements extraordinary.

TOLEDO.

Wheeler Opera House (Geo. W. Bills, business manager): One of the poorest performances I ever saw in this house was given by Hewett's Mascottes August 25. They have the piece formerly used by Atkinson's Jollities called The Electric Doll, which they have rechristened Fun in a Toy Shop. The play was interspersed by some poor solos played on various instruments by the Hewetts and some poorer songs and dances by the co. Mr. Hewett extensively advertises that he is the only man in America who can play national airs on a Burmese hautboy. Judging from the sound made by the instrument, I don't think we are in need of another. Mr. and Mrs. Hewett have travelled extensively and claim to have made a great success over the water. If such be the case they should return immediately for they can never duplicate it in this country. We had a delightful treat 29th and 30th in the shape of the Big Four Comedy co. in Early in the Morning. Heretofore we have already seen these artists with burnt cork on their faces, but they are equally as funny in their natural color. They claim no plot or purpose for their piece more than to raise a laugh, and they succeed admirably. They are ably supported by W. L. Melvine, Jennie Calef and Helene Dutton.

Items: W. H. Smith of the Big Four missed connection and was not on hand at the Friday evening performance and Master Martin doubled the part of Kansas Pete with his own. So clever was his change and make up that very few in the audience were aware of the difference.—At last we have a well-fledged Dime Museum. White's Hall, which was the leading theatre here before the Opera House was built, has been refitted throughout and a large co. opened 1st under the management of Kellar and Stone. I am confident the project will be a success if managed in the right parties.

ZANESVILLE.

Schultz and Co's Opera House (John Hoge, manager): The Music Festival 27th and 28th, was an artistic but not a financial success. The attendance was large, but the expense was larger, and there will be a deficit of about $200, which the subscribers to the guarantee fund will, of course, make good. The only weak point in the three performances were the vocal parts. So far as the chorus was concerned, every one was satisfied, while the orchestra under the direction of Michael Brand surpassed all expectations. The Cincinnati people expressed surprise at the efficiency and precision of the chorus, which only came together in its entirety on the day previous to the opening. When I alluded to the only drawback in a musical point of view, I meant of course the vocalists. The instrumental soloist were "immense," and there will always be enough musical culture in this city to appreciate such musicians as Spendiers, Matteis and Ortes. Of course I cannot express any opinion of my own having just returned from a trip to Montreal, and my observations therefore are the result of conversations with others. As is frequently the case, the specialists in towels got left. I hear of one party who offered $1.50 tickets for fifty cents with no rush of takers even at that. Of course its nothing to the box-office how the money comes in so long as it comes, but the people don't want any insect specialists all the same, and in the long run, the box-office will suffer I think. The usual methods for preventing speculation were adopted, but the trouble is, "the usual methods don't prevent."

I suppose its none of my business, but really, it seemed to me that one hour ten cent attraction in a city of ten thousand population like Montreal was what no Westerners would denominate decidedly "swish," of course, the regular season hadn't opened, but a stranger would naturally look for three or four nice light entertainments such as the Lester opera performances shown in Cincinnati at the Highland House, or the Walbert co. at Haltmuth's Garden in Cleveland. Perhaps the only amusement our Montreal friends appreciate fully, is the break neck toboggan business.

R. D. Schultz, senior proprietor of the Opera House, has gone to the Northwest region on a hunting and fishing expedition. Manager Hoge is home again with his sleeves rolled up ready for the campaign. Harry Swan has gone to rejoin the Haslams at Cincinnati. Miss Robins has gone back to her post in the Boston Museum co., and the other local dramatic lights will soon be twinkling as usual.

IRONTON.

Masonic Opera House (B. F. Ellsberry, manager): The house threw open its doors August 25, with B. F. Ellsberry as manager, and W. C. Hall, chief usher. C. H. Moss has retired from the management. The attraction was a lecture. Manager Ellsberry has just booked Thomas Keene and the Chanfraus.

UPPER SANDUSKY.

Opera House (John Line, manager): This house was to have opened August 27 with W. A. Robinson as Hennessy in Blossom Bear, an Irish comedy, but the Blossom failed to bloom; consequently the house will remain closed until the 3rd, unless some co. gets in ahead of the Wallace Sisters, who are booked for that date.

URBANA.

Bennett's Opera House (F. R. Bennett, Jr., proprietor): The Summer rest was broken August 30 by a delightful entertainment by Hewett's Mascottes in Fun in a Toy Shop. The co. met with a flattering reception, the audience being loth to permit the artists to retire even after a second encore. Although this is the first season in America of the Mascottes, they are establishing themselves as favorites.

Squibs: The regular season here will not open until after the election.—Mr. and Mrs. Hewett and their treasurer, Mr. Heath, have had singular meetings. They met first in Liverpool; their next meeting was in Africa, and a few days since they met on State street, Chicago. Your correspondent had the pleasure of meeting Mr. and Mrs. Hewett and their co. and spending a very pleasant hour with them while they were awaiting the train for Cincinnati. Mr. Hewett played in Urbana thirteen years ago with the Peak Family Bell Ringers.

OREGON.

PORTLAND.

New Market Theatre (C. W. Considine, manager): The Fay Templeton Opera co. presented Giroflé-Girofla, 21st, to a very large house. There is but one good soloist in the co., George Olmi, who is a fine baritone. Fay Templeton has a sweet but somewhat weak voice. The choruses were excellent, and the costumes superb. The Mascotte was presented 22d; La Belle Coquette matinee, and Patinitza evening of 23d. As a comedian, Harry Brown was excellent, and he soon established himself as a favorite. During the four performances of the co. the capacity of the theatre was fully tested. The co. left 24th for the Sound, and will return to this city 1st to play four nights. Nothing week of 25th.

Tivoli Theatre. The Tivoli Opera co. gave their first performance 19th, to a packed house. The programme, which was a mixed one, was fairly rendered.

Items: The Casino, now in course of erection, will be officered as follows: Manager, A. S. Gross; Business Manager, M. B. Goldstein; Stage Manager, W. C. Lloyd; Musical Director, W. H. Monroe. The building will be of wood, 100x115 feet in size. The stage will have a depth of 54 feet and a width of 52. The auditorium will be 115 feet long by 70 wide. There will be a gallery extending to the proscenium boxes, of which there will be four. The auditorium will be 38 feet in height. The entire cost of the structure will be $35,000. Either Jeannie Winston or Louise Lester will be prima donna.—Edwin Stevens will probably lease the Tivoli and continue there with the old co.—The New Market will be thoroughly renovated during the first two weeks of September.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ehrler, manager): J. H. Wallick, supported by his two horses, Bay Rastor and Roan Charger, and a fair co., closed the preliminary season at this house on Saturday evening, 30th ult. The Bandit King proved a very good attraction for the upper portions of the house, and the week's business consequently averaged good. On Monday evening, 1st, T. W. Keene and co. open the regular season. The repertory for the week will be as follows: Monday and Saturday evenings, Richard III.; Tuesday, Richelieu; Wednesday, Othello; Thursday, Hamlet; Friday, Macbeth; Saturday matinee, Lady of Lyons. Harrigan and Hart's Dan's Tribulations, 8th.

Library Hall (F. A. Parke, manager): The regular season at this house opens 1st with Burr Oaks, a melodrama in which Walter Bentley and May Bennyn assume the principal characters. J. N. Gotthold's Micaliz, 8th.

Academy (H. W. Williams, manager): Pittsburg's favorite vaudeville house opens for the Fall and Winter campaign 1st, with Lillie Hall's Burlesque co. The co. is quite a large one, comprising the following variety celebrities: Lillie Hall, Maggie Cline, Billy Carter, Billy Bryant, Morosco and Gardner, Fitzgerald and Lacy, Flower City Quartette, Dolly Davenport, Julia Walcott, Ophelia Starr, Dixie Garland and Kitty Gardner, Parker's Specialties, 8th.

Harris' Museum (P. Harris, manager): Another week of prosperous business is to be recorded, which closed 29th. Good business seems to be the established rule at this house, for the days come and the days go with very little variation in the receipts.

Items: J. N. Gotthold is in town making preparations for the production of his new play, Micaliz, at Library Hall 8th.—Horace Phillips will go in advance of Murphy and Mack's comb.—C. B. Griste, who will be Gotthold's advance, has arrived in the city.—Manager Herzog, who will open the Sixth Street Museum, left for Baltimore 31st ult. to look up attractions.—Harry Lee, of the Flora Moore comb., was in town last week.—Buffalo Bill and his Wild West Show will exhibit on the Exposition Grounds four nights, beginning Oct. 1.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): For the past week the members of Tony Denier's Humpty Dumpty troupe have been having daily rehearsals. The first performance was the matinee at 2 P. M., which was largely attended, as was also the evening performance. Rarel, the clown, is equal to his position and kept the audience in a roar of laughter for nearly three hours. Leonhardts Brothers, athletes, and De Witt and Hiram's specialties were well received.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): The Lily Clay Adamless Eden co. played to a good house August 26. They made a jump from here to Youngstown, O., where they appeared the following night. The regular season at the Wagner will be opened on the 4th and 5th by the appearance of Rhea, the first night in Yvonne and the second in Fron Fron. Of course she will be greeted with mammoth houses.

Gem Theatre (Snowden and Draper, proprietors): After having closed for a period of three months, during which its former proprietor, M. J. Cain, emigrated to Canada, this place of amusement is to be opened once more to the public under the proprietorship of the firm above named. They have renovated it almost entirely, and in addition have placed in a lot of new scenery. For the opening week, beginning 1st, they have secured the following co.: John Kernell, Emerson and Clark, Mr. and Mrs. Joe Allen, Bob and Maggie Theis, Cochane Brothers, Lester Howard, Laura Crawford, Rogers Sisters, Nellie Ashford, Jennie Martindale, Milne Wilson, Millie Davenport, Maud Reynolds, Myrtle Scott and Jennie Fargo. Lester Howard was imported expressly from New York to take charge of the stage management. For the opening night all of the private boxes, some twenty in number, have been engaged, and it is anticipated that the new firm will make a nice thing out of their venture.

WARREN

Library Hall (Frank Carver, manager): Opened the season of with Rhea in Yvonne. Mr. Carver has lately returned from New York, where he spent three months securing attractions. Daly Brothers, Fair week, 14th and 15th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): We are now fairly launched on the dramatic season of 1884 with a large number of first-class attractions booked. I cannot think that the booking in the start of two such companies as Lily Clay's Burlesque co. and Reuben Sanbury in immediate succession advisable. The theatre-going public may, however, overlook such an error provided they are given a higher class of entertainments for the rest of the season.

Item: A company has been chartered for the erection of a mammoth amusement hall in this city, to be called the Casino, with a seating capacity of four thousand, with admission limited to twenty-five cents and to have a restaurant and all modern improvements attached.

WILLIAMSPORT.

The opening of the Academy of Music took place 1st and 2d, with Rhea in Yvonne, it being the first production of her new drama.

Item: William G. Elliot, proprietor and manager of the Academy of Music, has remodelled and enlarged his house, placing new chairs, scenery and drop curtain. It now has a seating capacity of 1,200, and will be let by Edison's light and heated by steam. When completed it will be one of the handsomest and best equipped theatre in entire Pennsylvania, about $12,000 being expended in improvements. A. W. McCollin, late of the Walnut Opera co., is here visiting his family.

EASTON.

Opera House (Wm. M. Staub, manager): Opened 1st, with Dan's Tribulations. During the summer the interior has been newly painted and made attractive in various ways, until it is now as handsome and complete a theatre as we know.

READING.

Academy of Music (Henry Brockley, manager): Mr. Musser has been spending a week personally superintending the improvements at his beautiful place of amusement. The auditorium is being thoroughly renovated and the stage furniture and properties will be put in first-class condition. Henry Brockley will continue as manager. The season will open 9th, with Harry Watson in Wrinkles; 10th, George S. Knight, in Over the Garden Wall; George Fortescue, in Well-Fed Dora, 11th. Manager Mishler returns to the Equine Paradox next week. Mlle. Rhea and co. have been rehearsing this week in the Academy of Music.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (George Hackett, manager): Maggie Lauding was presented 1, 2, 3. A. C. Gunter's comedy, Mr. A. Mrs. & Co. The season opened last Monday evening with Charles Osborne's play, A Midnight Marriage. Mrs. Thomas Barry and William Redmond met with a fine reception. The house was well filled, and generous applause was given them. The piece was finely mounted, and some elegant costumes were seen.

Sans Souci Garden (W. F. White, manager): Week of 1st Sydney Rosenfeld's burlesque, Well Fed Dora—a return engagement "by request." During past week Patti Rosa in Mazpah made her first appearance in this city, and scored a success from the start. Her support was excellent, especially John W. Ryan, who is a fine actor and won the audience with his impersonation of the Italian. Lester and Williams, who are great favorites here, were encored nightly for a specialty act.

Theatre Comique (Hopkins and Morton, managers): Artists set and work—J. W. McAndrews, Clarice Hammond and Mary Milton, Logan and Steele, Sloan and Gentry, Lottie Eliot, the Barrons, Ben Gilbert, and the Sheppard Sisters. Departures: The Jacksons, Hamilton and Wiley, Hawkins and Keeler, Magee and Allen, Pauline Batchelor, Lillie Russell, Barrington and Johnson, and Louise Clements. The entertainment concludes this week with Ben Gilbert's new piece, Over the Garden Wall.

Providence Dime Museum opened 1st with the following attractions: Isaac W. Sprague, the Phantom Man; Del Bertinos, Monarch of Fire; Triple Mysterious Wonders, the Colorless Chicken, Samuel Bishop, Rosina, the Twilight Quartette.

Items: W. H. Low and family returned to the city last week.—Forepaugh's Circus will be with us 11 (Oct. 1.—The Dime Museum, it is reported, cleared a profit of $20,000 last season.—Roland Reed will produce Cheek and his comedy of Humbug here on the 29th.—Colonel Robert Wilkins was to the city last week arranging with the managers of the Museum for the production of some of his attractions procured while in Europe.—Patti Rosa and co. gave a concert at Rocky Point Sunday.—Bainbridge left last week to join George Castle's Dime Show, Bloomington, Ill.—The survivors of the Greely Expedition are booked for the Dime Museum next week.

TENNESSEE.

MEMPHIS.

John B. Doris' Inter-Ocean Circus showed August 30, to very large crowds. The menagerie is very fine and well worth inspection. The ring performance possesses unusual merit, and every artist advertised was on hand. The clown, Johnny Patterson, was the best we've seen of late. The bicycle riding of the Sellout Family was fine, notably that of the little four-year-old. The specialties are too numerous for special mention, but consisted of all sorts of ring performers and all first-class artists. I cannot pass the fine riding of William Sholes, whose forward somersault on horseback horse is unexcelled. Ella Stokes and Sallie Marks did some good riding. The whole performance was an immense success, and made John B. Doris so favorably known to us that he can return at all times assured of large crowds to greet him. Your correspondent is under obligations to J. E. Boyle for courtesies. The Peoples' Theatre opened Monday night.

TEXAS.

DALLAS.

The season here will open on Saturday afternoon, 13th. The lobby and foyer are being decorated in the latest style, after the designs of New York theatres, which were visited for this object. The auditorium will present a beautiful sight when completed. The walls are to be hung with rich velvet paper designed in panels of rare beauty and coloring, the prevailing tones harmonizing with the heavy satin hangings of the boxes. Odd pieces of bric-a-brac and tropical flower vases and statuary, with other new appointments, will make up an artistic interior. The chairs, which were formerly dull and sombre in color, have been handsomely bronzed.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): The Bijou Opera co. in Orpheus and Eurydice 13th to 22d to poor business. The opening night was very well attended, but gradually the house became lighter until the last one saw scarcely enough to pay expenses of opening the house. This state of affairs is to be regretted, as the co. is a good one and gave satisfaction to all who witnessed the performance. The fact that the piece had suffered the loss of the four chief attractions no doubt had considerable to do with it, as our theatre-going public are very sensitive in regard to being "played" by a "second selection" co. The general feeling prevailing against managers who cut their cos. as soon as they are done with San Francisco kept many away. We consider that the piece is well put on, and every character well sustained. The first night that Daisy Murdoch appeared as Cupid she won the hearts of everybody present, both male and female friends, and during the whole engagement she was received with the greatest warmth. Next to her was Jennie Prince in the title role. She won several well-deserved rounds of applause. Jennie McNulty as Mercury was as pretty as a picture, and had by far too little to do. The ladies are all good-looking and sing fairly. The male characters are all well averaged. Harry Pepper as Orpheus received a recall each evening in his song of "Dreaming." George Gaus as Pluto did well. E. S. Grant as Jupiter was as good as we could wish. His song of "In other respects" although not new here, was received with continuous applause, and he was kept at it until near exhausted. The scenery is grand—equal to any we have had.

Walker Opera House (John Maguire, manager): A concert for the benefit of Miss Neally Stevens, pianist, was given by local talent 23d. A very elite audience was present—not very large, but very enthusiastic.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Only a Woman's Heart co. will open the preliminary dramatic season, 3d.

Mozart Hall (C. L. Seigle, manager): The Bijou Opera co., of Washington, composed of amateur talent, sang a very pleasing little opera, entitled Penelope, which was well received by a large and fashionable audience at the regular weekly musicale, 29th.

Comique (W. W. Putnam, manager): Fun Clements is the only attraction worthy of mention. Besides a pretty face she possesses a voice of much sweetness and some cultivation, and in whatever part assigned her displays talents far above the average. Business past week was fair.

WISCONSIN.

MILWAUKEE.

The season has opened very promisingly. The city is full of visitors, who have come to witness the grand military encampment, with its exhibition drills, parades and sham battle, and the theatres have done a rushing business.

At the Grand, M. B. Curtis in his new play, Sport Oasis, has drawn crowded houses. There is cause in the play, if play it can be called, that is worth particular mention. Mr. Curtis is given an opportunity to display his gorgeous clothes and portray that peculiar individual, the Jewish drummer, for which he is so well fitted, and that is about all there is to it. As to plot, there is none. Still, the public laugh and pay their money. Next week the house is closed; week following, Tom Williams.

At the Academy Little's World opened the season to big and enthusiastic house. This piece has been produced here several times, and of course is very familiar to us. The co. is only fair. Business fell off slightly toward the end of the week.

Adonis still packs the pretty little theatre at the Park, and seems to grow in favor at every performance. Dave is one of the most graceful men we have ever seen upon the stage, and is also one of the funniest. He himself is worth the price of admission. Miss Somerville is still unable to appear, which detracts greatly from the strength of the co. Floral tributes are numerous and costly, scarcely an evening passing but that one or more of the handsome young ladies are recipients of beautiful bouquets. New scenes are being prepared for the New York opening. The engagement and the season at the Park closes Sunday evening.

Items: Manager Deakin, of the Academy is still in San Francisco and has booked several attractions, among them an Italian theatre co. that has been having wonderful success.—The Dime Museum has been doing a big business all the week.—Henry's song, "Take Me Down the Fair, Babe," is being whistled on all street corners.

EAU CLAIRE.

Grand Opera House (J. F. Cox, manager): M. B. Curtis in Sport Oasis, August 25, played to a very profitable house. Sport Oasis has many advantages over Sea of Pearls. Curtis, as the Drummer, is very fine. He has engrossed much time on last appearance here, as the character of the Drummer is better adapted to his style than that of the Peddler. The support was very good all through and the stage was well set. Curtis was recovered by the audience very enthusiastically, being called before the curtain at the end of every act.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The McConnell Stock co. closed their season 23d, giving for their farewell performance the sensational play, Under the Gaslight, as a benefit to Manager McConnell. A fair audience was present, and the co. gave good satisfaction. A noticeable and commendable feature is the smooth and even performance given by the co. this season, which is highly creditable to the good acting and efficient management of J. W. McConnell. The McGibney Family gave a very charming musical entertainment 27th to a fair house. The family, consisting of father, mother and twelve children, are all born musicians and know how to present an entertainment of a taking character. The programme was varied and interesting, including humorous sketches, solos, recitations, etc.

Items: The improvements are not very extensive this season, as the house is in good condition from last year's renovation. The following are a few of the co. booked: Cal Wagner's Minstrels, Dickson's Scotch Club, Criterion Dramatic co., Ramsh co., Only a Miner's Daughter, The Wages of Sin, A Mountain Pink, While but Queen co., Only a Farmer's Daughter, Neil Burgess, Mattie Vickers, the Banker's Daughter and Hands of Keys. I greatly crave the pleasant countenances of Marvin Griffith and Harry A. Smith.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Barlow-Wilson Minstrels appeared August 27th to a full house, and entertained the audience highly. Lilly Clay's Adamless Eden appeared 28th to a crowded house, standing room only to be had. Performance was very much appreciated by all present. The White Slave 4th and 5th; Ranch of Keys, 11th, 12th and 13th.

Academy of Music (Charles Shay, manager): After a close of three months, painting new scenes and repairing stage floor, this house will be opened 8th by Lizzie Evans in Fogg's Ferry and Stew Hogg.

Item: Frank Hennig, of this city, joined Keene's co. at Pittsburg, Pa., August 27.

WYOMING.

CHEYENNE.

Opera House (D. C. Rhodes, manager): Effie Ellsler August 25 and 26, in La Belle Russe and Camille, to large and well-pleased audiences.

CANADA.

MONTREAL.

Crystal Palace Opera House (Louis McGowan, manager): Virginia was put on Tuesday night. Judging from the way of the houses since the opening night, we can predict a long run. Not much can be said of the music in the piece, but the changes in the hands of Messrs. Seymour and Brocconi, is very amusing. The latter as the Villo was a host in himself. Mr. Seymour as Nubbles was unsuitable. Harry Standish made a hit as Brown Jones. S. P. Norman, the new tenor, as Paul was weak. As Virginia, Janet Edmondson looked pretty and graceful and sang well. The following is the cast: De Velle, Signor Broccini; Nubbles, W. H. Seymour; Paul Middleton, S. P. Norman; Brown Jones, Harry Standish; Signor Macaroni, Frank Melton; Virginia, Janet Edmondson; Lady Magnolia, Fanny Wentworth; Mrs. Cowslip, Virginia Evans; Amy, Edith Jerome; Mildred, Pete Dudley; Alice, Hattie Schell; The Modern Dude, Lillian Greer.

Royal Museum (Sparrow and Jacobs, managers): Crowded houses, as usual, the past week. Duprez and Benedict's Minstrels hold the boards next week.

Arena: The advance agent of the Forepaugh Show is in town.

Item: The Theatre Royal opened on Monday night with Lisetta Eliani in a Boarding School. The house has been thoroughly renovated and looks quite bright and clean.

LONDON.

Grand Opera House (J. H. Davidson, manager): The season opened with John T. Raymond in For Congress to a good house. The following are some of the coming attractions: Abbott English Opera co.; Spot Cash; Salsbury's Troubadours; New York Opera co.; Barry and Fay; Mme. Janauschek; Lights o' London; Roland Reed; Storm Beaten; W. J. Scanlan; Rhea; Black Flag; T. W. Keene; Rehan's 7-20-8 co.; Joseph Murphy; White Slave; Robson and Crane; Wages of Sin; Clara Morris; Wilbur Opera co.; Hoop of Gold; Lizzie Evans; Neil Burgess.

ST. JOHN, N. B.

Mechanics Institute: Uncle Tom's Cabin was produced by Lytell's co. 26th and matinee 27th to very poor business. They produced The Shaughraun for the benefit of the Sixty-Second Fusileer Club 28th to a very large audience. The same play 29th to a fair house.

Items: Marshall's Uncle Tom Cabin co. opens 1st for one week. Wm. Stafford is to open 16th for four nights. Joseph Proctor comes last week in September. Wm. Stafford was in town 28th.—Nine members of Lytell's co. played a game of base ball with one of our local clubs 25th and when defeated, the score standing 5 to 0 in favor of the local club.—F. M. Mayer left 27th to join Brooks and Dickson's Romany Rye co. B.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Mountain Pink Co. (Ada Gilman): N. Y. City, four weeks; Brooklyn, 29, week.

A Mountain Pink Co. (Bella Moore): Louisville, week; Columbus, Ind., 8; Sh

SQUIRE THOMPSON: Springfield, Ill., 4, 5, 6; St. Louis, 7, week.
SPOONER & ARCTURUS (Frank Gardner, manager): Topeka, Kan., 6, week (Fair); Kansas City, 13, week; Keokuk, 20; Cedar Rapids, 27.
STAFFORD'S COMEDY COMPANY (F. H. Bunker, mgr.): Columbus, O., 1, week; Cincinnati, 8, week; St. Louis, 15, week.
STELLE'S VARIETIES CO.: Williamsburg, Nov. 1, week; Hornellsville, 8; Bradford, Pa., 9; Warren, 10, 11; Akron, 12, 13; Lima, 14; Sidney, 16; Piqua, 17; Richmond, Ind., 18; Greencastle, 19; Mattoon, Ill., 20; St. Louis, 21, week.
STEVENS'S UNCLE TOM CO.: Mt. Carmel, Ill., 5; Fairfield, 6; St. Louis, 8, week; Keokuk, Ia., 20.
STOCK COMPANY CO.: Fremont Neb., Sept. 1, week.
STRAKOSCH-MAURICE-LEE CO.: Butte City, Mont., 1, week; Helena, 8 week; Ogden, Utah, 20; Reno, Nev., 27; Carson, 28; Virginia City, 30; San Francisco, Oct. 6.
SUNDOWN AND HOME: N. Y. City, Sept. 22, two weeks; Baltimore, Oct. 6, week; Washington, 13, week.
SWEET HEARTS: N. Y. City, Oct. 6, four weeks.
E. T. SWETON: Toledo, 1, week.
SYLVESTER'S CO.: Worchester, Ind., 5, 6.
SYMES MAGIC: Philadelphia, 8, two weeks.
SYMPHONY: Chicago, 1, two weeks; Minneapolis, 15, 16, 17; St. Paul, 18, 19, 20; Milwaukee, 22, 23, 24; Oshkosh, 25.

PERL WILSON: Detroit, 8, week; Flint, Mich., 15; Saginaw, 17.
F. S. CHANFRAU: Boston, 1, two weeks; Clinton, Mass., 15; Worcester, 16.
FANNY MORRISON-LEE: Wahoo, Neb., 27.
FRED WARD'S CO. (Featured): Indianapolis, 4, 5, 6.
GUS WILLIAMS (J. H. Robb, manager): Milwaukee, 5, 6, 7; Oshkosh, 11, 12; Indianapolis, 22, week.
GEORGE C. MILES: Menomonee, Wis., 4; Ishpeming, Mich., 5; Marquette, 6; Calumet, 8; Ashland, 9; Duluth, Minn., 10, 11; Brainerd, 12, 13; Fargo, D. T., 15, 16; Jamestown, 17, 18.
GRIMES' MOUSETRAP: Princeton, Ind., 15, week.
GUSTAVE D. A. M. CO.: Providence, 4, 5, 6; Boston, 8, two weeks; Holyoke, 22.
HANLON AND HART'S TRAVELLERS: Co.: Lancaster, Pa., 5; Harrisburg, 6; Pittsburg, 8, week; Lockport, N. Y., 22.
HALL'S PEOPLE'S THEATRE CO.: Herkimer, N. Y., 25, two weeks; Utica, Sept. 8.
HARLEQUIN: Cincinnati, 1, two weeks.
HARRISON-GRISMER CO.: Detroit, 1, week; Port Huron, Mich., 10; Lockport, N. Y., 11; Rochester, 17, 18, 19; Syracuse, 22, 23, 24; Boston, Oct. 6.
HARRY WEBBER: Paris, Ky., 1, week.
HENRY ISCHER: Quebec, 30; Montreal, Oct. 1, 2, 3, 4.
HEWETT'S MONSTERS: Cincinnati, 1, week; Indianapolis, 8, 9, 10; Terre Haute, Ind., 11; Danville, 12; Lafayette, 13; Chicago, 14, week.
HENDERSON'S CO.: Jersey City, Sept. 1, three weeks.
HERRMANN-TEN BOOM-LEE CO.: Decatur, Ill., 6; Marshalltown, Ia., 17; Ottumwa, 22.
HOLT OF GOLD CO.: Wilkesbarre, Pa., Sept. 6, 8; Danville, 9; Pittston, 10; Trenton, N. J., 11; Wilmington, Del., 12, 13; Philadelphia, 15, week; N. Y. City, 22, week.
HOYT'S HEARTS OF OAK: Detroit, Sept. 1, week; Chicago, 8, week; Indianapolis, 15, 16, 17; Louisville, 18, 19, 20; Cincinnati, 21, week.
HUB AMUSEMENT CO.: Poughkeepsie, N. Y., 8; Syracuse, 13, 16; Erie, Pa., 23, 24; Scranton, Oct. 1, 2; N. Y. City, 13, week; Williamsburg, 20, week.
IN THE RANKS CO.: San Francisco, August 18, three weeks; Denver, Sept. 15, week.
J. K. EMMET: Albany, Sept. 13, week; Holyoke, Mass., 22; Lowell, 23; Manchester, N. H. 24; Fitchburg, 25; Springfield, 26; New Haven, 27; Troy, 29, week.
JOHN MCCULLOUGH: Kalamazoo, Mich., Sept. 13; Racine, Wis., 15.
JOSEPH MURPHY: Rondout, N.Y., Sept. 21; Brooklyn, 15, week.
JOHN MURPHY (Kerry Gow): Danbury, Ct., Sept. 4; Ansonia, 5; Winsted, 6; Middletown, 8; Rockville, 9; Willimantic, 10; Norwich, 11; New London, 12; Woonsocket, R. I., 13.
JOHN T. RAYMOND: E. Saginaw, Mich., 5; Grand Rapids, 6; Chicago, 8, week; Evansville, Ind., 15; Indianapolis, 16, 19, 20.
JOSEPH JEFFERSON: Detroit, Sept. 15.
JANAUSCHEK: N. Y. City, Sept. 15, three weeks.
JACQUES KRUGER (Dreams): N. Y. City, Sept. 1, three weeks.
KATE CLAXTON: Newark, N. J., Sept. 15, week; Gloversville, N. Y., 24.
KNIGHTS (Mr. and Mrs. George S.): Philadelphia, Sept. 1, week; Reading, Pa., 10; Lockport, N. Y., 13; Youngstown, O., 30; N. Y. City, Oct. 20, four weeks.
KATIE PUTNAM: Rockford, Ill., 4.
KIRALFYS' BURLESQUE CO.: N. Y. City, Sept. 8, two weeks.
KIRALFYS' SIEBA: N. Y. City, Sept. 1, six weeks.
KIRALFYS' EXCELSIOR: Toronto, Sept. 1, week; Buffalo, 8, week.
KENDALL COMB.: Paris, Ill., 3 to 6.
KITTIE ROGERS: Culpepper, Va., Sept. 8 to 11; Lynchburg, 12; Roanoke, 13; Wytheville, 15; Bristol, Tenn., 16 to 20; Abingdon, 22, week.
KEANE'S MRS. PARTINGTON CO.: St. Louis, 8, week.
KENTUCK CO.: Baltimore, 1, week; Nashville, 8, 9, 10; Birmingham, Ala., 11; Montgomery, 12, 13; New Orleans, 15, week; Lake Charles, La., 22; Orange, Texas, 23; Beaumont, 24; Houston, 25, 26.
LILIAN OLCOTT: Easton, Pa., Oct. 20.
LAWRENCE BARRETT: San Francisco, 18, four weeks; Portland, Oregon, Sept. 15, two weeks.
LAURA DOS: San Francisco, 15.
LYNWOOD CO. (Tillotson and Williams): Philadelphia, Sept. 8, week.
LIGHTS O' LONDON (Eastern): Burlington, Vt., 10, 11, 12.
LIGHTS O' LONDON (Western): Montreal, 1, week.
LISETTA ELLANI: Montreal, 1, week; Brooklyn, 15, week.
LIZZIE MAY ULMER: Boston, 25, two weeks; N. Y. City, 4, week.
LIZZIE EVANS: St. Louis, 1, week; Wheeling, 8, Fair week; Cincinnati, 15, week; Delaware, O., 22; Akron, 23; Mt. Vernon, 24, 25; Columbus, 26, 27; Louisville, 29, week.
LILLIAN BROWN'S JOLLIETTES: Moberly, Mo., 4; Booneville, 5; Sedalia, 6; Clinton, 8; Nevada, 9; Ft. Scott, Kas., 10; Lamar, Mo., 11; Springfield, 12; Pierce City, 13; Carthage, 14; Joplin, 15; Independence, 16; Winfield, Kas., 17.
LIZZIE HARLOW: Williamsburg, 8, week; Providence, 15, week.
LOUIS ALDRICH (My Partner): Minneapolis, 4, 5, 6; Oshkosh, Wis., 8, 9, 10; Janesville, 12, Dubuque, Ia., 13.
LOUISE SYLVESTER: Peoria, Ill., 5, 6; Lincoln, 8; Burlington, Ia., 9 to 12; Springfield, Ill., 15; Sedalia, Mo., 22, week.
LOTTA: N. Y. City, Sept 15, four weeks; Philadelphia, Oct. 13, four weeks.
LITTLE'S WORLD CO.: Chicago, Sept. 1, two weeks; Aurora, Ill., 15; Ottawa, 16; Streator, 17; Braidwood, 18; Jacksonville, 19; Quincy, 20; St. Louis, 22, week.
M. B. CURTIS: Chicago, 31, week; Jackson, Mich., 8; Grand Rapids, 9, 10; Flint, 11; L. Saginaw, 12; Bay City, 13; London, Ont., 15; Brantford, 16; Hamilton, 17; St. Catherines, 18; Lockport, N. Y., 19; Utica, 20; Worcester, Mass., 26.
MILTON NOBLES: Rochester, 4, 5, 6; Buffalo, 7, 8, 10; Youngstown, O., 11; Dayton, 12, Terre Haute, Ind., 13; St. Louis, 14, week; Cincinnati, 22, week.
MISS JANAUSCHEK: N. Y. City, Sept. 29, four weeks; Philadelphia, Nov. 2.
MARGARET MATHER: Buffalo, Sept. 1, two weeks; Rochester, 15, week; Jamestown, 27.
MATTIE VICKERS: Omaha, Sept. 4, 5, 6; Sterling, Ill., 7, St. Louis, 8, week; Cincinnati, Oct. 6, week.
MR. AND MRS. MCKEE RANKIN: N. Y. City, Sept. 1, week.
MAGGIE MITCHELL: Chicago, Sept., 29, week; Elgin, Ill., Oct. 6; Beloit, Wis., 7; Janesville, 8; Madison 9; St. Paul, 13, week; Minneapolis, 20, week.
MICHEL STROGOFF CO.: Lockport, N. Y., Sept. 5; Towanda, 8, week; Rochester, 20, 21, 22; Syracuse, 23, 26, 27; Buffalo, Oct. 6.
MAY BLOSSOM CO.: Philadelphia, Oct. 6, two weeks.
MINNIE MADDERN: Brooklyn, 8, week; Boston, 15, week; Providence, 22, 23, 24; Williamstic, Ct., 25; Hartford, 27; New Haven, 27; Philadelphia, 29, week.
MATTIE WILLIAMS' CO.: Cedar Rapids, Ia., 5 to 11.
MARSHALL'S UNCLE TOM CO.: St. John, N. B., Sept. 1, week; Moncton 8, 9; Amherst, 10, 11; Truro, 12, 13; Halifax, 15, week.
MAY CONTNEULL: Philadelphia, Sept. 8, week.
MAUD LANGDON CO.: Fall River, Mass., 8; Worcester, 15; Springfield, 22; Nantasket Ct.
MANNING COMEDY CO.: Pentwater, Mich., 4, 5; Whitehall, 6, 7, 8; Fremont Centre, 11, 12, 13.
MANNING & TWO BOYS CO.: Allentown, Pa., Sept. 22; N. Y. City, Philadelphia, 1, week; Brooklyn, 22, week.
MAUDE ATKINSON: Seneca, Kas., 1, week.
MINNIE PALMER: Buffalo, Sept. 1.
NAT. GOODWIN: N. Y. City, 29, two weeks.
NATIONAL GUARDS: Youngstown, O., Sept. 1, 2; Pittsburg, 3, week; Chicago, 8, week; Detroit, 15, week.
NORTH BROS.' GRAND ISLAND, Neb., 5, 6; North Platte, 7; Sidney, 10, 11; Cheyenne, 12, 13.
N. S. WOOD: N. Y. City, 1, two weeks; Evansville, Ind., 15, three weeks; Indianapolis, Oct. 6, two weeks.
NEW FOLLY CLUB CO.: Boston, 1, week; N. Y. City, 8, week; Bridgeport, Ct., 15; Waterbury, 16; Hartford, 17; Springfield, Mass., 18.
ONLY A WOMAN'S HEART CO.: Charlottesville, Va., 4; Charleston, W. Va., 5; St. Louis, 8, week; Helena, Ark., 15.
OLIVE LAWSON'S DAUGHTER (Joseph Evans, manager): Norwich, N. Y., 4; Syracuse, 5, 6; Erie, Pa., 7; Elyria, O., 8; Norwalk, 10; Adrian, Mich., 11; Marshall, 12; Albion, 13.
OLIVER DOUD BYRON: Yonkers, N. Y., Sept. 22; Asbury Park, N. J., 23; Red Bank, 24; Jersey City, 25, 26, 27; Philadelphia, 29, week.
OLYMPIC'S QUARTETTE: Utica, N. Y., 12 to 15; Lowville, 16 to 20; Malone, 22.
PATTI ROSA (Mignon): Worcester, Mass., 1, week; Philadelphia, 8, week; Pottsville, Pa., 15; Reading, 16; Lebanon, 17; Harrisburg, 18; Williamsport, 19; Johnstown, 22; Cincinnati, 29, week; Louisville, Oct. 6, week.
PAULMENIER'S PARIS CO.: Des Moines, Ia., 1, week; Omaha, Neb., 8, 9, 10; Lincoln, 11, 12, 13; Kansas City, Mo., 15, 17; St. Joe, 18, 19, 20; Chicago, 22, week.
PIXLEY & MOORE'S CO.: Cedar Rapids, Ia., 20; Miramar, 30.
PLUNKETT'S WAY CO.: Eden Carey: Newark, 31, 1, 2; Philadelphia, 11, week; Westchester, Pa., 24.
POOR OF NEW YORK CO.: Brooklyn, 1, week; Boston, 8, week; N. Y. City, 15, week.
PYGMALION CO. (Hudson and Williams): N. Y. City (Union Square), August 25, three weeks.
RAGE: Frankford, Pa., 4, 5; Monongan, Mich., 10; Flint, 11; Kalamazoo, 12; Coldwater, 13; Peru, Ind., 14.
RICHARD AND CANDLE: Lawrence, Mass., Sept. 13; Salem, 15; Lowell, 17; Waltham, 18; Hartford, Ct., 19; New Haven, 20; Brooklyn, 22, week.
RICE'S 1880 CO.: Chicago, N. J., 4; Red Bank, 5; Asbury Park, 6; Newport, R. I., 8; Fall River, Mass., 9; Brockton, 10; Canton, 11; Lynn, 12; Worcester, 13; Lowell, 15; Lawrence, 16; Haverhillville, Ct., 17; Norwalk, 18; Wilmington, 20.
RICE BABY CO.: Philadelphia, 1, week; Meriden, Ct., 8; Springfield, Mass., 9; Worcester, 10; Taunton, 11; New Bedford, 12; Fall River, 13; Providence, 15, 16, 17; Lowell 18; Newburyport, 19; Gloucester, 20; Boston, 22, two weeks.
RICHARD MCWADE: Elgin, Ill., Sept. 22.
ROLLER RINK: N. Y. City, Sept. 1, week; Brooklyn, 15, week; New Bedford, Mass., 22; Fall River, 23; 24; Providence, 25, 26, 27; Boston, 29, week.
ROCHESTER BABY CO.: Taunton, Mass., 4; Salem, 5; South Attleboro, 6; Stockton, 8; Lynn, 9; Waltham, 10; Lowell, 11; Lawrence, 12; Nashua, N. H., 13; Worcester, R. I., 15; Milford, Mass., 16; Gloucester, 17; Haverhill, 18.
ROSE'S SCHOOL FOR FARCE: Philadelphia, 22, week.
ROSIER CO.: Quincy, Ill., Sept. 15; Davenport, Ia., 6.
ROSSINI BOY CO.: A. Montreal, Sept. 15, week.
ROMANY RYE CO.: B: Columbus, O., 1, week; Youngstown, 8, 9; Williamsport, Pa., 10, 11, week; Williamsport, 22, week.
ROMANY RYE CO.: Columbus, O., 1, week; Youngstown, 8, 9; Williamsport, Pa., 10, 11, week; Williamsport, 22, week.
RENTOUL'S PATHFINDERS: Niles, Mich., 5; Wabash, Ind., 10, 11, 12; Peru, 13, 16, 17; Valparaiso, 22; Kankakee, 24.
RENTOUL: Philadelphia, Nov. 20, two weeks.
ROOTS ON REST CO.: Newark, 1, week.
RANCH 20 CO.: Lansing, Mich., 4; Manistee, 5; Muskegon, 6; Flint, 23 to 26.
SILVER KING CO. (Frederic de Belleville): Philadelphia, 1; Boston, 15, week; Rochester, 22, week.
SILVER KING CO. (F. C. Bangs): Harlem, N. Y., Sept. 1, week; Elmira, N. Y., 8, 9, 10; Syracuse, 11, 12, 13; Troy, 15, week.
SOL SMITH RUSSELL: Des Moines, Ia., 4, 5, 6; Council Bluffs, 9.
SEVEN RAVENS CO.: N. Y. City (Niblo's), 18—indefinite.
STRATFORD'S CO. (Waverly's): Philadelphia, 1, week; Chattanooga, Tenn., 15; New Orleans, 22, week.
SALSBURY'S TROUBADOURS: Ogdensburg, N. Y., 16; Ottawa, Ont., 19, 20; Montreal, 22, week, Chicago, Oct. 6, two weeks.
SHADOWS OF A GREAT CITY CO.: Louisville, 8, week.
STAFFORD-FOSTER CO. (Edward Witting, mgr.): Yarmouth, N. S., 3, 4, 5; Kentville, 6; Halifax, 8, week; St. John, N. B., 15, 16, 17, 18; Fredericton, 19, 20; Sangor, 22, 23.
SHOOK AND COLLIER'S STORM-BEATEN CO. (Western): N. Y. City, August 25, two weeks.
SHOOK AND COLLIER'S STORM-BEATEN CO. (Central): Poughkeepsie, 1; Newark, N. J., 8, week; Worcester, Mass., 16, 19, 20.
SIMON COMEDY CO.: Parsons, Kas., 16 to 19.
SHOOK AND COLLIER'S RUTH'S DEVOTION CO.: Williamsburg, 1, week; Newark, 8, week.
SHOOK AND COLLIER'S SEPARATION CO.: Chicago, August 25, two weeks.
SOTHERN COMEDY CO. (John P. Smith, mgr.): Jersey City, 22, 23, 24; Easton, Pa., 25.
TWINS: Boston, 1, two weeks.
T. W. KEENE: Pittsburg 1, week; McKeesport, Pa., 8; Cleveland, 11, 12, 13.
THORNE'S BLACK FLAG CO.: Buffalo, 1, week; Brooklyn, 8, week; N. Y. City, 15, week; Philadelphia, 22, week.
TWO JOHNS CO.: Easton, Pa., 13; Allentown, 16; Pittston, 17; Lancaster, 18; Norristown, 19; Wilmington, Del., 20; Baltimore, 22, week; Washington, 29, week; N. Y. City, Oct. 6.
WAGES OF SIN CO.: Boston, August 25, two weeks; Chelsea, Sept. 25.
WALLACK'S LADY CLARE CO.: San Francisco, Sept. 8, four weeks.
W. J. SCANLAN: Detroit, 4, 5, 6; Coldwater, 15; Kalamazoo, 16, 19.
WONDERFUL BOOK CO.: Cincinnati, 1, week.
W. E. SHERIDAN: San Francisco, July 28—indefinite season.
WALKER DRAMATIC CO.: Evansville, Sept. 1, week.
WANTED—A PARTNER CO.: Baltimore, 1, week; Rochester, 11, 12, 13; Buffalo, 15, week.
WELLESLEY-STERLING UNCLE TOM CO.: Columbus, O., 1, week.
WILLIAMS COMEDY CO.: Dubuque, 1, week; Cedar Rapids, 9 to 13.
WILLIAMS SISTERS: Upper Sandusky, O., 23.
WELLA-FRED DORAL: Providence, Sept. 1, week; New Haven, 8, 9, 10; Reading, Pa., 11.
ZARITA (Tompkins and Hill's): Boston, Sept. 13—indefinite season.
ZIMMERMAN BURLETTA CO.: Fall River, Mass., 6.

OPERA AND CONCERT COMPANIES.

ACME OPERA CO.: New Orleans, August 23—indefinite.
ALICE OATES: Washington, Sept. 13, week.
ARION BELL-RINGERS: Rockford, Ill., 8, 9, 10; Monroe, Wis., 11, 12, 13; Racine, 15, week.
AMY GORDON OPERA CO., Chicago, 1, two weeks.
BIJOU OPERA CO. (Orpheus and Eurydice): Denver, Sept. 1, week.
BENNETT-MOULTON OPERA CO.: Albany, 8, week; Trenton, N. J., 15, week; Wilmington, Del., 22, week; Newark, N. J., 29, week; Buffalo, Oct. 6.
BAGGARD OPERA CO.: New Orleans, Sept. 1—indefinite.
BIJOU BLUEBEARD CO.: Chicago, Sept. 8, two weeks.
BLAND BOOTH: Clifton, Col., 5, 6.
CARLETON'S ENGLISH OPERA CO.: Kansas City, 3 to 6; Council Bluffs, Ia., 10.
CORINNE MUSICMAKERS: Portland, Me., Sept. 1, week.
CATHERINE LEWIS OPERA CO.: Trenton, N. J., 8; Orange, 15; Wilkesbarre, Pa., 29; Pittston, 20; Philadelphia, 22, week.
DUFF'S OPERA CO.: Philadelphia, 29.
EMMA ABBOTT OPERA CO.: Louisville, 8, week; Cincinnati, 15, week.
FAY TEMPLETON: San Francisco, 8, four weeks.
FARRAR-FLORENCE BURLESQUE CO.: Louisville, 1, week.
FORD'S OPERA CO.: Chicago, 1, week; Peru, Ind., 8, 9; Indianapolis, 11, 12, 13.
GRAU ENGLISH OPERA CO.: Hagerstown, Md., 8; Johnstown, Pa., 10.
HESS OPERA CO.: Chicago, 1, week.
LEAVITT'S BURLESQUE CO.: Savannah, Ga., 27.
MCCAULL'S LITTLE DUKE CO.: N. Y. City (Casino), August 4—indefinite season.
MCCAULL'S FALKA CO.: Chicago, Sept. 8, three weeks; Philadelphia, 29—indefinite season.
MILLER TROUP: N. Y. City (Wallack's), Sept. 8, two weeks.
NEW YORK OPERA CO.: Easton, Pa., Sept. 8; Wilkesbarre, 10; Allentown, 11; Bethlehem, 12, 13; Reading, 15; Lancaster, 16; Columbia, 17; York, 18; Harrisburg, 19; Pottsville, 20; Williamsport, 22; Mauch Chunk, 23; Allentown, 24; Troy, 26, 27.
PATTERSON-FABBRI OPERA CO.: San Francisco, Sept. 1, four weeks.
RAFAEL JOSEFFY: Sedalia, Mo., Sept. 11.
ST. QUINTEN OPERA CO.: Toronto, 1, week.
WILBUR OPERA CO.: Manchester, N. H., 4, 5, 6; St. Albans, Vt., 8; Ogdensburg, N. Y., 9, 10, 11; Ottawa, Can., 12, 13; Watertown, N. Y., 15; Oswego, 16; Medina, 17; Lockport, 18; Batavia, 19; Lockport, 20.

MINSTREL COMPANIES.

BARRY'S: Newport, R. I., 5; Chelsea, Mass., 17; Lynn, 20.
BARLOW-WILSON: Louisville, 4, 5, 6; Frankfort, 8; Lexington, 9; Chattanooga, Tenn., 10; Rome, Ga., 11; New Orleans, 12, week.
CALLENDER'S: St. Louis, 1, week; St. Charles, Mo., 8; Columbia, 9; Sedalia, 10; Joplin, 11; Fort Scott, Kas., 12; Parsons, 13; Denison, Tex., 15.
CUSHMAN'S: Springfield, Ill., 6, 7, 8; Decatur, 9; Lafayette, 10; Sheboygan, Wis., 11.
DUMAS AND RICHARDS': Montreal, 1, week; Cleveland, 8, week.
EUSTON JUBILEE: New Orleans, Sept. 1, two weeks; Galveston, 15; Houston, 16, 17; Brenham, 18; Austin, 20, 21; Ft. Worth, 22, 23.
HAVERLY'S: Indianapolis, Ind., 4; Otsego City, 5; Emporia, 6; Lawrence, 8; Haviland, 9; Hutchinson, 10; Sterling, 11; Great Bend, 12; Wichita, 13.
HYDE AND BEHMAN'S: N. Y. City, Sept. 1, week; Cleveland, 15, week.
THATCHER'S: Portsmouth, Va., Sept. 1, week; Washington, 8, week; Cincinnati, 15, week.
VOGEL'S: Roanoke, Va., 4; Salem, 5; Christiansburg, 6; Wytheville, 8; Abingdon, 9; Bristol, Tenn., 10; Morristown, 11; Asheville, N. C., 12; Morgantown, Tenn., 13; Statesville, N. C., 15.

VARIETY COMPANIES.

ADAMS' CO.: St. Paul, 4, 5, 6; Duluth, 8, 9; Stillwater, 10; Eau Claire, Wis., 11; Minneapolis, 12, 13, 14.
BARLOW'S: Bijou Theatre, Chicago, Sept. 1, week; Akron, 11, 12; Mansfield, 13; Alliance, 15; Pittsburg, 15, week; Newark, N. J., week.
FANNY LOUISE: Philadelphia, Sept. 1, week.
HIGH WATER'S: Wheeling, Baltimore, Sept. 1, week; York, Pa., 15; Reading, 16; Pottsville, 17; Lockport, N. Y., 18; Williamsport, Pa., 19; Bath, N. Y., 20; Honesdale, 21.
HOWARD ATHENÆUM CO.: Boston, 1, week; Bangor, Me., 11, 12; Biddeford, 13; Lewiston, 15; Portland, 16, 17; Dover, N. H., 20; Manchester, 21; Lowell, 22, 23; Lawrence, 24; Lynn, 27.
IDA SIDMAN: Buffalo, 1, week.

LEAVITT-BURNS MAJESTICS: Gardiner, Me., 8; Athol, 9; Orange, 10; Winchester, 11; Pittsfield, 12, 13.
LILLIE HALL'S BURLESQUERS CO.: Pittsburg, 1, week.
MACCO'S HEWITT DEMONS: Columbus, Sept. 8, week; Louisville, 15, week; Nashville, 22, week.
MAY STANLEY'S FEMALE MASTODONS: Crawfordsville, Ind., Sept. 8, week; Greencastle, 15; Paris, Ill., 16; Danville, 17; Champaign, 18; Bloomington, 19; Streator, 20; Cedar Rapids, Ia., 26.
PFEIFER'S SPECTATORS: Petersburg, 8, week.
PAT ROONEY'S CO.: New Haven, 15; Worcester, Mass., 16; Providence, 22, 23, 24; Brockton, 27; Chelsea, 28.
ROSE SUTTON CO.: Newark, 8, week.
TONY PASTOR'S CO.: St. Louis, 1, week; Cincinnati, 8, week.

MISCELLANEOUS.

ADAMS' HEWITT DEMONS CO.: St. Louis, Sept. 1, week; Louisville, 8, week; Indianapolis, 15, week; Wilkesbarre, Pa., 29.
GORDON-VOSBURGH BOSTON CO.: Westfield, Mass., 4; Rockville, Ct., 5; Saratoga, 6.
HOWARTH'S HUSSARS: Burlington, Vt., Sept. 8, 9.
HUMPHREYS' GIPSY BAND: Philadelphia, 4, indefinite.
PROFESSOR MACALLISTER: Keokuk, Ia., 1, week.
PROFESSOR CROWELL: Newark, 15, week.
TONY DENIER'S HEWITT DEMONS: Orange, N. Y., 8; Trenton, N. J., 20.

CIRCUSES.

ADAM FOREPAUGH'S: St. Thomas, Can., 4; Stratford, 5; Guelph, 6; Woodstock, 8; Brantford, 9; St. Catherines, 10; Hamilton, 11; Toronto, 12; Port Hope, 13; Peterboro, 15; Belleville, 16; Kingston, 17; Brockville, 18; Cornwall, 19; Ottawa, 20; Montreal, 22, 23, 24; St. Johns, 25; Waterloo, 26; St. Hyacinth, 27; Sherbrook, 27.
ADLER AMERICAN: Fremont, Neb., 6.
BUFFALO BILL WILD WEST SHOW: Pittsburg, 29, week.
BARNUM'S: Chicago, 1, week; Joliet, Ill., 8; Streator, 9; Peoria, 10; Bloomington, 11; Lincoln, 12; Springfield, 13; St. Louis, 15; week; Moberly, Mo., 22; Chillicothe, 23; Marysville, 24; Council Bluffs, Ia., 25; Omaha, Neb., 26; Lincoln, 27; St. Joseph, Mo., 29; Atchison, Kas., 30; Leavenworth, Oct. 1; Topeka, 2; Kansas City, Mo., 3; Sedalia, 4; Mattoon, Ill., 6; Terre Haute, Ind., 7; Crawfordsville, 8; Lafayette, 9; Indianapolis, 10; Anderson, 11; Shelbyville, 13; New Albany, 14; Louisville, Ky., 15; Frankfort, 16; Lexington, 17; Hayesville, 18; Xenia, 19, 20; Columbus, 21; Urbana, 22; Marion, 23; Ashland, 24; Ravenna, 25.
BARRETT'S: Troy, Minn., 2; New Ulm, 3; St. Peter, 10; Wasora, 11; Owatonna, 12; Rochester, 13; Winona, 15; Lacrosse, Wis., 16.
COLE'S: Oakland, Cal., 4; San Francisco, 6, seven days.
FRANK ROBBINS: Schenectady, N. Y., 8.
PROF. GEO. BANTHOLOMEW'S EQUINE PARAGONS: Worcester, Mass., 1, week; Salem, 8, week; Lynn, 15, week; Milford, 22, week; Haverhill, 29, week; Providence, R. I., Oct. 6, week.
ROBINSON'S: Lynchburg, Va., 4; Danville, 5.
SELLS' BROTHERS: Clay Centre, 4; Abilene, 5; Minneapolis, 6; McPherson, 8; Salina, 9; Wamego, 10; Topeka, Kas., 11; Osage City, 12, Eldorado, 13; Newton, 16; Hutchinson, 17, Wichita, 18.

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The British Metropolis.

LONDON, August 23.

What ardents our "London 'and glasses?" At the Gaiety our plucky American friend Bartley Campbell's White Slave. But, alas! "London" town does not seem to take kindly to Bartley's divers dramatic offspring. At the Olympic his My Partner, of late, did not win him many new shekels or marble fame.

Next we see the flaming posters of A Wet Day, produced a few days since as a morning performance (if "morning" means 2 P. M.) at the Vaudeville. This is by Walter Browne, who is modestly courting dramatic honors of the quill. The author is a good actor as well as writer—two desirable states of things not always seen in conjunction. A scratch company played the farce-drama, and played it "not half badly!" N. B.—This latter is high praise over here. If a man asks you to a swell dinner, at which his delicious port wine is aged among the fifties, you smile and in an exasperating drawl say: "My dear fellow, this port *is not half bad.*"

Miss Terry will bow her thanks and good wishes to the audience on the last night of the Irving season at the Lyceum, when the play is to be Richelieu. Miss Terry is unable to act, but will thus show her good will. By the way, her sister, Marion Terry, has sprung into an enviable dramatic position by reason of Ellen's indisposition. You see it is an ill wind which blows nobody good, after all.

Again we are to have that grand play of the Nineteenth century, called Claudian, at the Princess Theatre. Wilson Barrett, believe me, will outdo any star of this or any other land when he visits America a few months hence. His wife, Miss Heath, no longer acts, but she aids her clever husband in advising stage matters, and she is regarded as one of the best managereses of England. The man who called Claudian "a gloomy nightmare" was dyspeptic and a misanthrope. The play is a dramatic kohinoor.

Do you remember in "Mutual Friend" the whitebait dinners of Greenwich, to which allusion is often made? The place seems to suggest whitebait, which celebrated fish are tiny and succulent. Well, the new Prince of Wales Theatre thereabout has of late been opened by Morton, of Mathelayne and Cook fame. Egyptian Hall, the home of the entertainers referred to, is as much a sight of London as is Madame Tussaud's, our Eden Musee, which London fosture has shifted to new and swell quarters, by the way.

Mr. John Solomon, R.A.M., has composed a charming polka, named "Old London." At present it is a drawing-room craze. But bless you, the street piano organs will have it before you can learn the prelude. The way they grind out "Wait till the clouds roll by, Jenny," is enough to drive a sensible woman clean daft.

Gloomy old Ramsgate and its gloomy old hotel has been the scene of a charity dramatic performance a night or two since, in which some very swell amateurs took part, among whom were the Duchess of Newcastle, Tom Hohler, Lady O'Hagan, Mr. and Mrs. Hughes-Hallet, Mr. W. Farren, Miss Geraldine Fitzgerald, etc. The performance was sort of a variety *melange* of music, readings, acts from well-known plays, etc., and was very successful, as all amateur entertainments are pretty sure to be. Mrs. Hughes-Hallet is the wife of the dashing and rich Colonel Hughes-Hallett. She is, however, an American, of Philadelphia, and was once the beautiful Emily Von Schaumbergh, a belle and a heart-breaker always. Her picture set London women wild about two or three years since, when it appeared in the *Whitehall Review*. She is no mean actress by the way, and had she been as poor in purse as she was always rich in dramatic genius she could have coined ducats by her histrionic ability. She is a great society party over here, and as eccentric and independent as she is popular. If anything succeeds at the Granville Hotel it certainly argues that it is a clever performance. Over the wide entrance door of the hotel is carved in rough stone-letters this hospitable invitation: "Through this wide gate none can come too early or depart too late." But all the same the house is gloomy, and Ramsgate is as unlike an American watering-place as possible. It is called more properly "St. Lawrence on Sea," and my readers who have not been there will remember it if they recall Daly's play of two years since, called Mankind, reproduced after its London success. One of the scenes, laid at Ramsgate, abounds in Punch and Judy shows, silhouette artists, hurdy-gurdys, etc., which is a true picture of Ramsgate below the cliff, for on the cliff, where stands the Granville, they "despises 'em." Anent Daly, why does not Ada Rehan do Squire Kate in London? Everybody asks me this question, and I cannot tell them why it is she "dinna do it, poor lassie." She made the hit of her New York career as Squire Kate.

Through the Philharmonic Society, old Trinity College at Dublin has offered two valuable prizes for essays on musical subjects. Trinity College is a grand old institution, and Sir Robert Stuart is its organist, who, by the way, was knighted by the Queen for his musical powers. And speaking of church music, Sir Arthur Sullivan made his maiden successes in church oratorios. In the Temple Church, the game of all the ecclesiastic anthems are by the well-known light opera composer. In a few days we shall have the Church Congress at Carlisle, and on the subject of "Music as an Aid to Worship and Work," there is to be an address by Mr. Gladstone. Meantime Mme. Patti, in Swansea last week, realized a net profit of *fifty*, or four thousand dollars, for a local hospital. Good work and practical worship!

Please turn our glass a little to one side. Some one steps on the dock at Tilbury from the fine old *Grecian Monarch* steamer. She is a medium-sized lady, with a clear-cut, pleasant face, in which a thousand changing expressions come and go. Her voice is well attuned music. Only one woman's voice is so agreeable, whom we recall for the nonce, and that voice is the well modulated one of Ada Dyas. The lady is much like Miss Dyas as I last saw her a few years since on the stage of Wallack's old theatre. Everyone is glad to see this wanderer back with recovered health and fresh Wallackian honors thick upon her. No one is more admired and respected in all London than is she, as artist and as woman. She does indeed prove herself an ornament in her pure life to womanhood, and in her art she carries out our MIRROR motto, in "holding as 'twere the mirror up to Nature." Of whom do I speak? Of one who has been absent nearly a year from the London stage, but who won recent renown in New York in A Scrap of Paper, at Wallack's new house, and her name is Louise Moodie, the best Lady Lynne in Great Britian—indeed she has been called London's Lucille Western.

A last turn of the glass discovers a cluster of ladies and gentlemen wending their way toward Mrs. Swanborough's Strand Theatre, the scene of Miss Palmer's London success. For years it has been a matter of chagrin that the London actors have no "legitimate theatrical exchange, or in fact of late years they have no dramatic agency equal to any one of our excellent New York agencies. So the better members of the Thespian art are struggling to bring about an Exchange worthy of the name. Mrs. Swanborough, ever ready to do her best to help the profession, has given the use of her theatre for meetings, also for a benefit, which is to take place Oct. 16, and will enroll the services of some of the most popular London professionals. Miss Anderson is to be asked to play. I hope and believe she will accept, for every one here has been "werry good" to Mary, "they have." Kate Vaughan (Mrs. Wellesley) will, no doubt, consent to act in one of her charming song-and-dance bits. By the way, how close she is to being a Duchess 'some day," perhaps; and, as Kate Santley sings, "A Duchess can do as she pleases." Anyway, Duchess or no, London raves over her dancing. She is pretty enough to devour at first sight, and she and her newly made husband are very fond of each other, report saith. Charles Warner, of Drink fame, has agreed to do his share of the benefit, and Irving gave his verbal approval to the enterprise of the Exchange to a personal friend some months since, although his absence from London will doubtless prevent his playing at the benefit. It is necessary to have a benefit, in order to give the scheme a proper business footing to start on. At the meeting yesterday, Mrs. John Carter, of In the Ranks fame, was chairwoman, called laughingly "Mistress Charwoman" by one of the gentlemen. All enterprises must have a beginning, and I am glad to give THE MIRROR the earliest advices on what promises to be a very substantial venture, and to append in conclusion a few of the resolutions, etc., as I make my exit on the O. P. side, passing over my glass as an editorial "theatre prop."

A. W.

The Gay Capital.

PARIS, August 18, 1884.

Before this reaches you Théo will be with you in all her glory, and will probably have given you more news than we have in Paris. Of course, you know her repertoire, which is comprehensive enough to suit all tastes; but her intention is to give you Madame Boniface as long as you can stand it, and as it is unquestionably the brightest and best of all down on her list, you are apt to hear it frequently. Maurice Grau has not been at all mean in his engagement with her and deserves success for his enterprise. He pays her thirty thousand francs a month, one fourth of any profit that may be made, and gives her a benefit in New York, one in New Orleans and one in San Francisco. Her season is for ten months, and it will be a busy one.

The different theatres are publishing lists of their companies and announcing a number of the plays to be produced by them. This may prove of interest, as it will enable your readers to form some idea of what is considered necessary in order to run a first-class theatre in Paris. The Théatre Italien is under the direction or management of M. Victor Maurel, and announces that the following artists have been engaged: Patti, Sembrich, Cepeda, Guglielmina, Tremelli, Nicolini, Maurel, Reszké. Sopranos, mezzo-sopranos and contraltos: Caroline Violetti, Elisabeth Janvier, Emma Calvé, Lucia Dupuis, Julia Vokla, Elvira Conti, Elga Mottruzzi, Vandi Morelli. Tenors and baritones: Ottavio Nouvelli, Charles Lubert, Ernesto Giannini, Giovanni Paroli, Rodolfo Boleinni, Louis Lauwers, Albino Verdini, Pedro Ughetti. Basses: René Fournets, Fernando Lukz, Alfred Dejean, M. Carbonne.

There are two leaders of the orchestra, one chief of chorus, one ballet-master, seventy musicians in the orchestra, eighty persons in the chorus, forty ballet dancers, and a host of attaches of various description and infinite variety.

The coming season promises to be of unusual brilliancy, as M. Maurel, the manager, has spared neither trouble nor expense to produce the best operas in the most gorgeous possible style. The following is a list of new operas already announced, and when you take into consideration the fact that the repertoire of the house comprises most of the standard operas of the day, you can imagine that the Italiens will this year step to the front. Abou Hamet, in four acts and five scenes, music by Dubois and libretto by Détroyat and De Lauzières.

Le Chevalier Jean, in four acts and six scenes, music by Jonciéres and libretto by Gallet; Richard III., four acts and six scenes, music by Salvoyre and libretto by Blavet; Benvenuto Cellini, in four acts and six scenes, music by Diaz and libretto by Hirsch; Joel, in one act and two scenes, music by Desroches and libretto by Gallet.

The new tenor of the Italiens is named M. Labert, and was discovered in a wine-shop at Bordeaux. This theatre claims to be in treaty with Nilsson and Gayarré for their appearance. The costumes and mounting of Aben Hamet and Chevalier Jean are already partly finished and are spoken of as something extraordinary. Richard III. was produced last year in St. Petersburg, but it has never been seen in this city. The ballet last year was composed of twenty-four, and it will this season contain forty, as it is desired to give the baldheads more inducements. It is also announced that prices will be reduced, so M. Maurel deserves success even if he fails in securing it.

It is doubtful whether you can bear the infliction of another theatre to-day, but it is the intention of your correspondent to give the programme for the year of each of the regular houses, as through this you will obtain a thorough idea of the combination of the various companies and the work proposed to be done.

About the most prominent persons in the American colony to Paris are Vice-Consul General Hooper and his wife, who is well known throughout the United States as a newspaper correspondent. It is now reported that their daughter, Miss Nettie Hooper, has decided upon adopting the stage as a profession, and will sail for New York early in September to accept an engagement in Mr. Daly's company. Miss Hooper is not altogether a novice, having frequently appeared on the amateur stage, and has done some very creditable work. She has studied for two years past under the direction of M. Talien, the same professor who imparted to Sara Bernhardt's husband the knowledge of acting he has acquired. Miss Hooper is so much in love with the family that she will not change her name. The chances are decidedly in favor of her succeeding, as she is everywhere spoken of as being an exceedingly clever and intelligent young lady.

Mme. Rhea, who has made such a deserved reputation in America, was a bright and particular favorite here before she accepted her brilliant engagement at St. Petersburg. Whilst she was in the North she was seized with a passion for the English stage and gave way to it. When she was lately here she spent a Sunday with Victor Hugo, who is now in his eighty-second year, and was charmed by the courtesy with which the old author met her. He expressed himself as desirous of visiting our "cradle of liberty," but feared that he had neglected his trip until it was too late.

Mlle. Aimee has also decided to strike Americanward at an early day and will give you an English piece with an English-speaking company. Aimee was at one time the principal attraction at the Variétés, and was mourned after the style in which Rachel lamented for her infant. This winter she will give you the "langwitch as she's spoke" in Mamzelle. She plays a double part, Antoinette and Fleur-de-Lys, and will no doubt gather in the ducats in a satisfactory manner, for she is unquestionably a fascinating woman and a fine actress.

The Opéra Comique reopens on the first of September. The performances of Mme Galli-Marin in Carmen will alternate with the stock pieces. Mmes. Heilbron and Van Zandt will reappear on the fifteenth of September, the former in Manon, with M. Talazac, and the latter in Lakme, with M. Degenne, the new tenor. Mlle. Adler will reappear in Mignon, and later on in Romeo and Juliet. A new three-act opera by Regnier and Paladilhe, entitled Diana, will be placed in rehearsal next month and shortly afterward produced.

The Odéon is one of the theatres which is aided by the State, and usually shows a credit on the right side of the balance-sheet. M. Charles de la Rounat is the director, and has the usual numerous corps of assistants. Here they have a committee whose sole business is to read plays submitted to them, and to decide upon those to be produced. This committee consists of Rounat, Gouzien, Cormon, Nus, Lapommeraye and Stupuy, and although they are men of well-known literary ability, they do not always succeed in selecting plays which hit the popular fancy. The following is a list of the company: MM. Porel, Chelles, Amaury, Rebel, Kéraval, Bremont, Mounet, Lambert, Cornaglia, Boutlier, Boéjat, Barral, Matrat, Lambert *fils*, Fréville, Foucalt, Talby, Dalier, and Mmes. Tessandier, Crosnier, Rancourt, Réal, Règis, Martel, Hadamard, Petit, Henriot, Etram, Barety, Caristie, Boyer, Noemie and Caroline. In addition to the foregoing old stagers the following have been engaged for the ensuing season: MM. Marquet, Pety, Colin, Jahan, Freneaux and Mlle. Laurent. This will give you some idea of the immense advantages possessed by such a theatre in casting a play, and also cause you to wonder where all the salaries come from. The Odéon is prolific in promises of first-class plays during the ensuing season, which will open on Sept. 1. Le Mari, a new four-act drama by Nus and Arnould, will probably be the first on the list if it can be gotten ready in time. This will be followed, when occasion requires, by Le Maison des Deux Barbiers, a three-act comedy by Theuriet; Les Intercilles, a four-act comedy by Jaunet, and Isaac Fist, the piece of which you have already heard, in which Davyl bitterly satirizes the financial methods of the Paris Exchange. This latter piece will undoubtedly create great excitement, as it is unsparing on the Hebrews, into whose hands most of the financial business of this city has fallen.

The Bouffes will open their house with Mascotte, and it will be followed by Le Chevalier Mignon, after which will come Le Diable au Corps, with music by Matenco, who is famous as the composer of Excelsior and Sieba. The company at this theatre is said to have been greatly strengthened during the vacation.

During a recent performance at the Grand Opera in Vienna they were about lowering the iron curtain, at the close of the first act, when one of the wire ropes by which it is worked broke and the curtain fell with a tremendous crash. The audience was seized with a panic, but as soon as the cloud of dust raised had settled the manager came forward and succeeded in quieting the people. However, they were so nervous that the performance had to be discontinued.

The death is announced of Madame Amelia Halzinger, of the Burg Theatre, Vienna, in the eighty-fifth year of her age. Although she had attained such a great age, she only recently quitted the stage, and had only been ill for a short time. She leaves a son and a daughter. The former is a General in the Austrian army and the latter is the Countess Schoenfeld.

The engagement of the celebrated Lauri-Laurs at the Eden Theatre is ended, and if not a financial success was certainly a wonderful performance. It is their intention to put the piece in such shape that they can place it on the road, and you will probably see them in America. The Martinellis have now the boards of this establishment, with a pantomome entitled A Terrible Night. The Excelsior ballet, the last act of which had been suppressed, has been revived entire.

There is more talk about the approaching marriage of M. Victor Capoul than almost anything else in that line of business. His movements are chronicled in the newspapers as though he was a member of the royal family instead of an opera company. One would imagine that he had an enterprising press agent in his pay who earned his money. But he denies the impeachment.

The inauguration of the monument to the Baroness Dudevant, who was far better known as George Sand, took place at La Châtre on the 10th instant. The spirited representation of the talented writer is by the sculptor Millet, and stands in a pretty square near the Château de Mohant, where the deceased resided in her lifetime. It had been the intention to have the unveiling done by the Minister of Public Instruction, but he failed to be on hand. There were a number of members of the Academy present, but not in official capacities, and a number of speeches were delivered by the leading literary men of this country.

Emma Nevada has drifted *toward* the United States, and has been engaged to create the leading rôle in Mr. McKenzie's oratorio of The Rose of Sharon at Norwich and London. Her engagement commences on the 7th of November. She is unquestionably a talented little lady, but has been very much over-rated and advertised; but you will most assuredly hear her before long, and can judge for yourself.

Two new American singers will enter upon a professional career in Europe this season, with fair prospects of success. Mrs. Rameisburg, of Cincinnati, who has been here for several years, is a handsome woman with a powerful and brilliant voice. She has adopted Mme. Monti as her stage name. Miss Alice Neyma is the other lady, whose voice is described as "a delicate, flexible light soprano," which is expected to take an immediate and firm hold upon the sympathies of her audiences.

Mme. Dufor, proprietress of the Beaumarchais Theatre, has just died aged seventy-two. Her son has signified his intention of taking over the management of the theatre.

The *Figaro* made a discovery, some time since, that the great cantatrice Falcon, the original Valentine in The Huguenots, who made such a mark on the French stage that her name has become synonymous with certain roles, and who quitted the theatre more than forty years since, is still living, forgotten and ignored, within a stone's-throw of the scene of her former triumphs. The same paper also relates the story of another star who had disappeared from the artistic firmament. Many years ago, Mme. Alboni was passing through Como when she heard that the great Pasta was living obscurely in a villa on the shores of the lake. She resolved to call on her, and on ringing at her door was received by a dirty, slovenly, unkempt old woman whom Alboni supposed was her servant. The woman showed her into a room and then left, saying, "Signora Pasta will be here directly." Mme. Pasta appeared, and Alboni recognized the venerable person who had opened the door to her, but with her negligent toilette slightly repaired. Pasta, anticipating Alboni's surprise, remarked, "You did not expect to see me in that state; but I keep no servant, for I have a horror of mercenaries." In reply to the question of her visitor whether she had not some other occupation than her household, she said: "I am still indebted to music for my happiest moments. There are times when the sacred fire breaks out afresh, and then adieu to my gardening and housewifery." She had opened her piano; her fingers strayed over the ivories as if seeking for some forgotten melody, and then her voice suddenly burst forth in the magnificent cavatina from Tancrede di Tanti Talpti. It was like the evocation of a past magic world. The aged lady had become transfigured; she had recovered her youth.

M. Mario Uchard has obtained a divorce from the tender matrimonial bonds which bound him to Mme. Madeline Bohan. She was only too glad to be free and did not oppose his application. Poor Patti is still "on the ragged edge," as her case has been held over; it is generally supposed that she will be compelled to part with some of her dollars before she sweeps away the opposition of her husband.

Echoes from the Boulevard:

At the Cafe Chantant. Short-sighted gentleman to his friend:

"Who is that singing now?"

"Why, nobody; it's the learned pig."

"Is that so? I thought I heard the contralto's voice."

Domestic economy:

"Is it possible, Maria, that you permitted that butcher to give you such a poor piece of meat? It is all bone."

"That's so. I told the butcher that if it was for me I would not take it."

A sensible conclusion:

"Don't talk to me about beginning at the bottom of the ladder, observed a crushed comedian to a friend; "I began there ten years ago, and I am there still. If I was to do it over again I would commence at the top. It's so much easier to fall down than it is to climb up."

MENTOR.

Robert Buchanan's Visit.

The manner in which the author of Storm-Beaten visited this country is being favorably commented upon. He did not intend coming until later on in the season; but rather than be heralded he took the first steamer, and presented himself to Manager Collier in person. Mr. Collier was surprised, and upbraided the author for disappointing him. They soon fell to work, however, and Storm-Beaten was opened Monday week at the Grand Opera House with a big boom. All who have met Mr. Buchanan express themselves delighted with his unassuming manners.

It is probable that the first production of Mr. Buchanan's next play will take place at the Union Square. He is overwhelmed with orders to write plays. He considers the production of Storm-Beaten here far superior to the original in England.

Mestayer's Tourists.

Mestayer's Tourists are rehearsing under the guidance of N. D. Long, at the Madison Square Theatre. We, Us and Co. will not go on the road until later, and until the opening of its season W. A. Mestayer, Teresa Vaughn, Joseph Ott and others will go on the road with The Tourists. Mr. Long is merely lent by the Madison Square for rehearsals.

—Frank Mayo has revised his play of Nordeck, and opens with it at the Walnut Street Theatre, Philadelphia, on Monday next. He will be supported by Henrietta Vaders, Rachel Macauley, Sallie Williams, James H. Taylor, George Haslam, Pope Cook, Willis H. Page, E. F. Mayo, Harry Thompson and Fred. Williams.

—Henry Hanscombe and Stella Rees have been engaged by Henry Neville for his American tour of 1885-6 and two years after. They go to England next June to play a season of six weeks. The former goes with Lilian Olcott, and the latter is playing leading business with Barry and Fay.

Amateur Notes.

The career of Frank Karrington, of The Planter's Wife company, is interestedly observed by his former associates. He was a few years ago a favorite amateur at his home in Albany, N. Y.

On Sept. 6, a comedy called Cinnamon Heart will be presented at the Newport Casino under fashionable auspices.

Maud Banks will make her debut as a professional star on Sept. 15 at Worcester, Mass. She will appear as Lady Isabel and Madam Vine in East Lynne, and will be supported by a competent company.

Eleanor Trafford's benefit performance will be given at the Lexington Avenue Opera House on Sept. 9.

The Amateur League Dramatic Corps is strongest in its male members. Vera Verney, Eleanor Trafford and several other of the ladies have become professionals, and the League will in consequence be compelled to search for new material. Elita P. Otis or Eleanor H. Boyd would be desirable for leading roles.

Mrs. E. J. Grant, of the Amateur Opera Association, has received an advantageous offer to appear at a metropolitan theatre in leading

comic opera roles. Although gifted with a well trained soprano voice, she has no desire to become a member of the professional stage.

Helen Russell has made the most progress of any of the recent additions to the stage on the amateur boards.

A daughter of Mrs. H. F. Nellis, of the Gilbert and Amateur League associations, may be seen in some of the plays next season. It is to be hoped that she has inherited the talent of her mother and Aunt Mary Cary.

Ada C. Lobdell, the vivacious soubrette of the Amateur League, is the latest aspirant for professional honors. She is one of the most attractive of the amateurs on the local stage and is talented.

The Gigon House, at Pine Hill, was recently the scene of an entertainment consisting of portions of several plays and vocal selections. Miss Beckel as Galatea, Mrs. A. S. Tuve and Miss Sumson in The Love Letter, and the Misses Tennant, Jolly, Wright, Shoemaker, Fenrich, Strother and others added by their various efforts to the enjoyment of their friends.

Bardell versus Pickwick, a dramatization of Dickens' "Pickwick Papers," was presented at the theatre attached to the Hotel Kaaterskill recently. The hall was filled to its capacity, and numbered among its guests President Arthur and party. The President manifested a decided interest in the performance, and laughed heartily at the numerous personal allusions which were made during the evening. The cast of the play was as follows: Samuel Weller, Dr. Mason; Justice Stareleigh, Wheeler H. Peckham; Sergeant Snubbin, General G. H. Sharpe; Sergeant Buzfuz, George Harding; Clerk of the Court, J. W. M. Cardoza; Mrs. Bardell, Mrs. J. D. Lippincott; Mrs. Cluppins, Emelie Harding; Mrs. Sanders, Charlotte Sheppard. Messrs. Peckham, Sharpe and Harding brought considerable humor to their impersonations, and Mrs. Lippincott and the other ladies appeared to advantage in some of the scenes. Another entertainment may be given before the season terminates.

A number of applicants for admission to the Lyceum School have been denied entrance. Steele Mackaye claims to admit only those whom he considers possessed of the necessary qualifications for the stage.

Professor Franklin Sargent, of the new Lyceum has returned to the city.

Mr. Hays, a Boston amateur, wishes to join the ranks in quest of fame and fortune behind the footlights. He appeared in New York in support of George Riddle in the Greek play, and in an unimportant role created a favorable impression.

Messrs. George Sturgis, J. W. Macy, Emmet Drew and Mrs. Emma Henry Thomas, all of the Amateur Opera Association, have been sojourning at Richfield Springs. A concert was given at that resort, in which they participated.

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